

IN THIS ISSUE: MUSIC AS MEDICINE—By David Ewen

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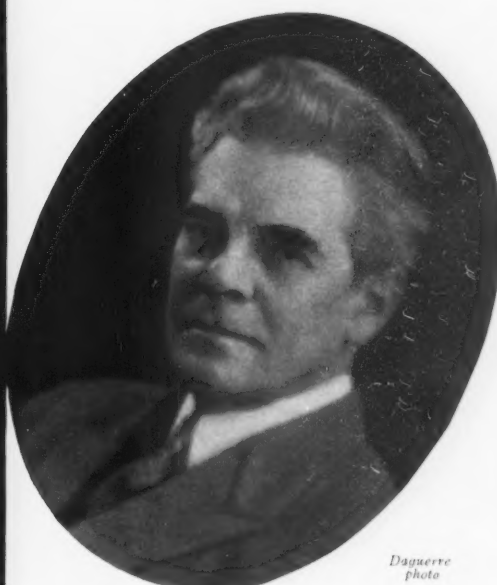
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DANSE MACABRE

A group of children from the demonstration classes of the Juilliard Summer School, New York, produce some weird strains from a bass viol with which they are scraping an acquaintance.

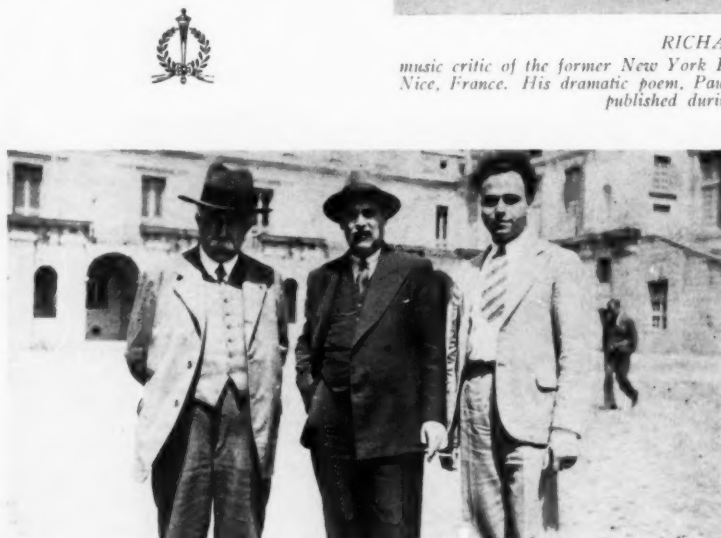


RICHARD STOKES,

music critic of the former New York Evening World, on the Promenade des Anglais, Nice, France. His dramatic poem, Paul Bunyan, a folk-comedy in three acts, will be published during the coming winter.



EUNICE HOWARD, pianist, appeared at Robin Hood Dell, Philadelphia, on July 15 under the baton of Henry Hadley, who is writing a concerto for her.



AT THE PALACE OF FONTAINEBLEAU.

J. Philippe, chief of the piano department of the American Conservatory of Fontainebleau; Camille Decrens, director of the school, and Boris Rosenfield, piano instructor at Oberlin Conservatory.



PERRY AVERILL,

teacher of singing, combines work with play by teaching four days each week at Huntington, L. I., N. Y.



PASQUALE AMATO

is to sing in the open air performance of Aida at Chicago on August 28.



LORRAINE FOSTER,

soprano, recently gave one of her programs of folksong literature in which she specializes, at Columbia University, New York.



LE TRIO MORGAN,

Marguerite, piano; Frances, violin; and Virginia, harp. The ensemble is in Europe this summer fulfilling concert and radio engagements.



EDITH W. GAUDENZI,

New York vocal instructor, whose pupil, Dorothy Chapman, soprano, sang the rôle of Gilda in the performance of Rigoletto at Bryant Park, New York City, on August 18. Charles Haywood, tenor, another artist, is singing at Chautauqua, N. Y. Duncan Robertson, baritone, coached and taught by Mme. Gaudenzi, gave a recital at Stonington Manor Inn, Conn.

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Welsh National Eisteddfod Arouses Popular Enthusiasm

Thousands Flock to Port Talbot—Beauty of Song Amid Poverty-Stricken Conditions—Messiah Concludes Memorable Festival

By M. MASKIEWITZ

PORT TALBOT, WALES.—The most memorable Welsh National Eisteddfod for years has wound its way to a successful conclusion at Port Talbot. Memorable, not so much for the music itself—as usual it consisted largely of choral and other competitions—but for the fervor with which that music was sung and listened to. For despite the great poverty which now prevails in Wales, thousands of people traveled from all parts of the country to hear and applaud the efforts of their fellow-workers.

The men were nearly all miners and smelters and the women the wives and daughters of men in the coalfields and steel-works. Many came from the poorest part of South Wales, now the most distressed area in the British Empire. These miners and smelters sang with polish and style in a pavilion which was specially built for the Eisteddfod, and which is the largest concert hall in the kingdom, yet it was too small to hold the mighty crowd who wanted the cheap seats. So the sides were opened so that the overflow could listen from the ground outside.

One of the chief events was the male voice choir contest. Eleven great choirs of from eighty to one hundred and twenty voices sang for over forty hours, three pieces each in turn, namely *Bid Me to Live* (Prosser), *Jean Richepin's Song* (Holbrooke) and *Drontheim, a Longfellow* ballad set for chorus by Dr. Dan Protheroe. Dr. Protheroe, whose boyhood was spent in the Swansea valley, went to America forty-eight years ago, and there achieved a name training choirs of immigrant Welshmen. This year he returned to his native land to take his

place as chief adjudicator at the Eisteddfod.

Of the 1,100 men who comprised the various choirs, nearly all were unemployed. Notwithstanding the fact that desolation was all around the schoolrooms, the chapels or the clubs in which, night after night, they had mastered the difficulties of the choral pieces. Each district has its own interpretation, its own thought-out crescendo, its own way of hushing almost to a silence, or swelling forth into mighty volumes of sound. Some of the conductors sang with their choirs, some only now and then, as though to encourage by example. The men from the valleys sang against the men of the towns.

Some excellent singing was heard when the Chief Choral Competition was held. Six of the best choirs in South Wales competed, and, assisted by the London Symphony Orchestra, sang with varying degrees of success *Canwn Ganiad Newydd*, by Joseph Parry; *Love's Tempest*, by Elgar, and *The Fire Rider*, by H. Wolf. On the whole it was astounding to find six such splendid choirs almost within the boundaries of a single county.

During the week the Eisteddfod Choir and the London Symphony Orchestra gave an

(Continued on page 12)

Versailles Opera May Be Restored

PARIS.—Paul Valery, of the Academie Francaise, has asked that the opera house, which forms a portion of the Palace of Ver-

sailles, be restored and put to use to save the theatre from oblivion.

Begun in 1753 and completed twenty years later, the theatre was a meeting place of the French Senate, and is seldom visited by sightseers. Valery's hope is to make Versailles the "Bayreuth of France," and states that no surroundings could be more appropriate for the music of Lully, Gluck and Rameau, and for the plays of Racine and Moliere.

The objections raised point to the danger of fire if the theatre is put in general use, and to the fact that state-aided theatres are run at a loss, overburdening the budget.

I. S.

London Promenade Concerts Commence

Great Welcome for Sir Henry Wood and B. B. C. Orchestra

By M. MASKIEWITZ

LONDON.—The thirty-eighth season of Promenade Concerts was launched by Sir Henry Wood at the Queen's Hall amid great enthusiasm from a large audience. For these concerts the body of the hall is divested of seats and one may, for the sum of about thirty-six cents, stand and enjoy programs of music ranging from Bach to the moderns. They are called Promenade Concerts although there is little opportunity for promenading, and the hall is usually filled with enthusiasts who stand packed in a solid

mass. Outside in the corridors are ambulance attendants who give first aid to those who have passed out either from the heat or the music. Everyone smokes and many remove their coats. The bulk of the promenaders are devotees who can look back on many seasons and who are genuine lovers of music.

As members of the orchestra took their seats for this first concert of 1932, they were recognized and all the section leaders given a warm welcome. On the stroke of eight Sir Henry Wood appeared with the inevitable pink carnation in his buttonhole. He was received with an ovation which lasted fully five minutes.

Sir Henry has hardly altered in appearance, in method, or in his tastes during the years he has conducted here. If his person

(Continued on page 12)

New Operatic Series Scheduled for Chicago

(Special telegram to the Musical Courier)

CHICAGO, ILL.—Maurice Frank, in co-operation with the Chicago Stadium, will present a series of Saturday opera performances here at popular prices, beginning October 15 with *Aida*. Jacques Sammonsoud has been appointed general music director and conductor of the company, and is to have complete charge of the artistic direction. Carmen, Il Trovatore, Samson and Delilah, Les Huguenots, and The Prophet have been scheduled. RENÉ DEVRIES.

NO DEPRESSION IN MUSIC

An Editorial

It is gratifying to see that the Musical Courier's summary of attendance records has attracted the attention of daily newspapers throughout the country. Many of them are now commenting on the tremendous audiences that are turning out for almost every kind of a high class attraction. David Gibson, of the Mansfield (Ohio) Journal, in referring to the Musical Courier articles, states: "The growth of American musical appreciation is astounding. . . . During the business depression there has been none in the box-office of musical events. People seem to be seeking relief in music from tribulation and distress. With the vast majority it is a new language for enjoyment." Redfern Mason, in the San Francisco Examiner, says: "Music is a solution and a distraction in times of depression. It would seem so, at least, for the first concert of the summer symphony season drew a larger congress to the auditorium than has attended the initial concert in previous seasons." Others have written in similar vein.

If the fact that the Lewisohn Stadium in New York established an all-time attendance record on August 16 (17,000, with 4,000 turned away); Greek Evans' outdoor opera at Bridgeport, Conn., reached new figures (estimated 5,000 paid admissions); Lily Pons, in Buenos Aires, broke all previous box-office marks, surpassing Caruso's tremendous record, and other statements, are not proof that the public wants and will pay for high class entertainment, then this report from the Associated Press correspondent in Los Angeles should be convincing: "The Olympic games were so successful financially that a surplus will remain after all expenses are paid and bonds of \$1,000,000 voted by the State are retired. Observers estimate that 1,000,000 persons paid to see the games."

June 25—Cleveland, O.—Cleveland Institute graduated the largest class in its history.

Port Washington, N. Y.—The N. Y. F. of M. C. sponsors the first festival of music ever held on Long Island, 500 musicians participating.

Richmond, Va.—A movement has been launched to form a Richmond Symphony Orchestra backed by prominent citizens. 150 attend the first meeting and plan campaign to raise \$50,000.

Salt Lake City, Utah—The new Salt Lake Civic Music Association, which recently completed its first year of activity, has come out well from every standpoint.

July 2—New York City—Aida was presented at the Polo Grounds before an audience of more than 5,000.

Boston, Mass.—The open-air concerts on the Charles River Esplanade, which have attracted huge crowds during the past three seasons, are assured for this year.

Cincinnati, O.—Capacity audiences are attending the performances of the Cincinnati Zoo Opera.

New York City—A solid mass of humanity, numbering 15,000, the utmost capacity of the great Lewisohn Stadium, greeted the orchestra on the opening night—a record audience.

Cleveland, O.—The experiment of presenting twelve symphony concerts in four consecutive weeks shortly after the close of the regular winter season by the Cleveland Orchestra, may now, at the conclusion of the second week, be rated as an overwhelming success.

New Orleans, La.—12,000 persons heard the Greater School Band Contest in the huge football stadium of Loyola University.

San Francisco, Cal.—Several thousand people attended the San Francisco Orchestra concert at the new Sigmund Stern Recreation Grove.

Terre Haute, Ind.—The Terre Haute Maennerchor, formed here last month, gave a successful concert at Maennerchor Hall which was packed to capacity.

Providence, R. I.—This year's concert of the Providence Festival Chorus was the finest in the history of the organization, drawing an audience of more than 60,000.

July 9—Cleveland, O.—10,000 spectators heard Mary Garden at the opening of the Stadium Opera season.

Hollywood, Cal.—A record breaking audience (22,000) attended the opening of the Hollywood Bowl concert.

Salt Lake City, Utah—The M. I. A. festival chorus assembled here in June was the largest aggregation of singers the city has ever seen. There were exactly 2,852 voices. The great tabernacle was crowded to overflowing.

Houston, Tex.—The Houston Symphony Orchestra had an average attendance for each of the six concerts of about 3,500 people.

San Francisco, Cal.—The opening concert at the Woodland Theatre, Hillsborough, attracted one of the largest audiences ever assembled in the open-air theatre.

Ashland, Ky.—An audience of more than 3,000 attended the opening of the American Folk Song Festival.

Philadelphia, Pa.—Robin Hood Dell Thronged at First of Summer Concerts (headline).

July 16—Boston, Mass.—Opening concert on the Charles River Esplanade drew an audience running into the thousands.

Cincinnati, O.—Despite torrential rain all day and evening, a capacity audience assembled at the Zoo Opera open-air theatre.

Norwalk, Conn.—De Koven's Robin Hood, to be presented July 16 in Oakwood Park, is expected to fill the outdoor theatre, which seats 3,000.

(To be continued)

Spectacular L'Africana Presented in Verona Amphitheatre

Beniamino Gigli Scores as Vasco da Gama—Crowds Attend Lavish Production

By RAYMOND HALL

VERONA.—The annual summer festival of open-air opera in the Roman Amphitheatre of Verona was inaugurated with an unusually spectacular production of Meyerbeer's *L'Africana*, in which Beniamino Gigli appeared as Vasco da Gama, under Gaetano Bavagnoli's conductorship. The mounting elaborated for this score is perhaps the most lavish on record in any theatre during the entire ninety-eight years since it was first performed. No expense was spared.

For the past fortnight the Italian papers have been proclaiming the marvels of this

latest effort at Verona, which has gained official governmental support to the extent of a 150,000 lire subsidy, in addition to the collaboration of some of Italy's best directive talent, such as Gioacchino Forzano and Pericle Ansaldo, stage manager and technical director, respectively. The organizers have flung down the gauntlet to the financial crisis, convinced that a redoubled effort would be repaid.

In popular approval, they have been highly successful. And no wonder. The reading public of all Northern and Central Italy, not to mention points more remote, has been bombarded with stories of the scenic prodigies of this mounting, of its total of two thousand performers, its five thousand costumes and three thousand pairs of footgear, its thousand wigs, its eight carloads of stage properties, its fifty high-powered projectors, its thousands of electric bulbs, its fifteen assistant scenographers, its powerful stage machinery, its thunder, lightning and rain apparatus and the waves of its mechanical ocean, and—marvel of marvels—the ship bearing a crew of 200 that rolls and pitches and is wrecked on the rocks.

To meet the enormous curiosity thus aroused, the State Railways put on special popular-priced trains from the five chief points of the Italian compass, besides a fifty per cent reduction on the regular trains, with the result that the town and the arena are swamped with eager thousands on every night of the festival. All idea of a financial depression seems many years remote amid this enthusiasm. Each night the huge amphitheatre has been crowded to its full capacity of twenty thousand, keyed to a high pitch of expectancy and profuse in applause. The ingrained love of the Italian for pomp and panoply is once again confirmed.

Apart from attractions of mere size and numbers, the Verona Amphitheatre offers, as is known, problems in stagecraft of apical difficulty. The renewed attempt this year to reach a satisfactory solution of these difficulties from both the artistic and tech-

(Continued on page 7)

AMERICAN SOCIETY AND BROADCASTERS REACH AGREEMENT

Copyrighted Music to Continue
on the Air

It is rumored that the radio networks have agreed to the terms of the American Society of Composers, Authors and Publishers, and that copyrighted music will continue on the air after September 1, when the present contract expires. That such a settlement has been made was denied by E. C. Mills of the A. S. C. A. P., but he stated that even if no agreement is reached, the society will offer contracts to individual stations on the basis of five per cent. royalty for a single year's agreement and three, four and five per cent, respectively, for a three year contract, which is the same percentage now insisted upon for net work arrangements by the society. The radio chains, it is said, are willing to pay a royalty of two per cent for the first year, two per cent for the second, three per cent for the third, four per cent for the fourth, and five per cent for the fifth year and thereafter.

MUSIC AS MEDICINE

By DAVID EWEN

AN interesting news item was dispatched to the leading newspapers by the Associated Press. Perhaps you, too, stumbled across it in your favorite daily. It read:

"The musical doctor is on his way. Dr. Alex S. Hershfield, former State alienist for Illinois, told an open forum yesterday that he saw in 'musical pharmacopoeia' a treatment not only for mental illness but also for physical disorders.

"It won't be long," he said, "before medical musicians will prescribe certain symphonies, sonatas, march music or dance music to fit the case."

Musical industry, lift up your head! Tonal prosperity is certainly just around the corner! Music as medicine! The musician as a doctor! What an intriguing outlook!

All sorts of fascinating probabilities suggest themselves at the mere contemplation of such a prospect. No longer will the doctor come into your room with the black folding bag which, for so many years, has characterized his profession. Now he will in all probability come to you with a portable phonograph in one arm, and an album of records under the other. He will, of course, ask you what is the matter. You will complain that your back is aching, your head is splitting, your cold makes it impossible for you to breathe and that, all in all, you don't feel quite right.

"Looks like the gripe," he might say to you. Then, instead of reaching for the stethoscope—that age-old symbol of the medical profession—he will take out one of the records from his album (a diagnosis record, upon which the medical profession will have agreed), and play it on the phonograph as he watches your reaction.

"No doubt about it," he will then tell you, after studying your facial expression and listening to the beat of your heart, "it's the gripe. You'd better stay in bed. And here's your recipe."

He takes out a pencil and his pad and writes: "Twenty minutes twice a day of the first movement of Beethoven's Moonlight Sonata." Then he adds, as he is about to leave: "Just have this prescription filled at your corner music store and take your medi-

cine diligently. You should feel much better in a few days. If you don't, call me up again and perhaps it will be necessary to give you a stiffer dose—perhaps the ninth symphony."

I suppose that the doctor of tomorrow will, therefore, have to be a conservatory graduate, who can play at least one instrument thoroughly, who can read music at sight, has a facility in transposition, and can compose in the shorter musical forms with technical ease. The specialist, will, of course, be either a great conductor, a great virtuoso or a great composer. You can very well imagine two women discussing their respective ailments:

First woman: "My physician is a real specialist in his field. He was formerly the conductor of the Berlin Philharmonic Orchestra, and he has an international reputation."

Second woman: "Is that right? You know, when I was operated on for intestinal trouble I was so sick that all the physicians despaired of my life. They told me that only a real specialist could save me—so my husband scraped together all the money he could and got Toscanini to treat me. I think he gave me a dose of Respighi's Fountains of Rome. And I must say that Toscanini saved my life."

First woman: "Toscanini? I hear that he is a great specialist. I really ought to go to him myself some day. My back has been troubling me something terrible!"

Second woman: "Toscanini doesn't specialize on backs. He is famous as a stomach man. For your back you really should go to Gieseking. I hear he is marvelous!"

Or else—permitting one's imagination still a little more freedom—one might very easily overhear such a conversation:

First woman: "I hear that Mrs. Rabinowitz was so sick last week that she had to have a string quartet playing at her bedside all day. Can you imagine what that must cost?"

Second woman: "That reminds me. Mrs. Burke just called me up. She told me that Mrs. Rabinowitz is worse and they had to call a symphony orchestra to play for her—day and night!"

And there will be quite a revolution in every American home, too. One can easily foresee what will happen:

"Junior, stick out your tongue! There, I knew it! Your liver is out of order. Why didn't you tell me? Well, I guess a good physic will set you right. Before you go to bed, I'll have to give you a Schönberg extract or a bit of Wozzeck."

"But, mother!" Junior will protest, "honest, I feel all right. Aw gee! I don't feel like taking that bitter stuff. I feel all right, I tell you."

"Now, don't argue with me, Junior. I know what's best for you!"

"Well, mother, can't I take some jazz instead? I'm not so sick—really, I ain't!"

"Jazz! Why, Junior! Don't you know that jazz is given only to idiots? I'm ashamed of you, Junior!"

What a revolution musical medicine will cause. For one thing, instead of the corner drug stores we will have modern equipped music shops selling records, sheet music, pianos, victrolas. "All prescriptions promptly and accurately filled," will probably be the sign outside every music store. Other signs outside of the music store, equally intriguing: "A sonata a day will keep the doctor away!" "Do you feel old and tired? Do you feel that all your vitality has sapped away? Try the Boccherini minuet. It has done wonders to renew vigor and strength!" "Don't give way to old age prematurely. Wake up each morning and take a strong dose of Espana or the Ravel Bolero, and we guarantee that you will be a new man!"

And then, what a havoc will come over the old family medicine chest. Instead of a long array of small bottles and large bottles, of salves and lotions there will now be found an alphabetical arrangement of phonograph records and sheet music. A family without the entire classical repertoire in its home is a family which will be reckless with its health. As for the very latest modern radical compositions—that will be left for those experimental souls who insist upon trying every patent medicine that comes on the market. "I've just found two most wonderful remedies for sprained ankle," a man will tell his neighbor. "They've just

been put on the market, and are the best yet. You must try them sometime. They are called Nocturne for the Knuckles, and Elegy for the Elbow, by a young American physician, Henry Cowell."

What will be the popular medicines of the day when music will become the physician? The news item (which the Associated Press dispatched) suggests the following remedies: "For grief—Chopin's Etudes, Beethoven's Pathétique Sonata, and some of Dvorák's cello works.

"For personal depression—Wagner's Ride of the Valkyries.

"For nervous exhaustion—Grieg's songs." That, of course, is only a suggestion. It does not seem half adequate enough. I have my own choice of favorite medicines—and this is probably what I shall use when that glorious day comes:

For colds: Invocation to the Sun from Richard Strauss' Also Sprach Zarathustra. A sun bath of this nature is sure to relieve even the most stubborn cold.

For fevers: A good perspiration can be procured from the second act of Tristan and Isolde, by Wagner. Those who have a very bad case of fever had better dose themselves with the entire love scene. Those who complain only of a slight rise in temperature might dose themselves with Brangäne's Warning.

As a general panacea for most light ailments (to take the place of aspirin) I would suggest a characteristic Mozart movement, such as the opening section of the G minor symphony, or a minuet from one of the more famous Haydn symphonies.

For hay-fever: The opening movement of Beethoven's Pastoral Symphony.

For water on the knee: Schubert's Auf dem Wasser Zu Singen.

For ptomaine poisoning: Schubert's The Trout and Debussy's Poisson d'or.

For ague: Gottschalk's Tremolo.

For epizootic: Stravinsky's Rites of Spring.

For diabetes: Sweet Adeline.

For amnesia: Berlin's Remember.

For appendicitis: Use the appendix in any hymn book.

That, of course, is only a rough idea of the sort of medicines that will be used by the physician of tomorrow, if the news-clipping tells the truth.

BEETHOVEN—THE CONQUEROR

By RUTH E. FRENCH

I like the man who faces what he must. With step triumphant and a heart of cheer, Who fights the daily battle without fear, Sees his hopes fail, yet keeps unflinching trust.

That God is God, that somehow, true and just

His plans work out for mortals.

He alone is great who by his own life conquers Fate.

I DO not know who wrote these lines, but they seem particularly and peculiarly applicable to the life of Beethoven and to his philosophy of life as he expressed it in his music. This is not a biographical sketch, but a few points concerning Beethoven's time and early surroundings will clarify our consideration of the battle against almost overwhelming odds which filled his half century on earth. He was born in Bonn-on-the-Rhine in 1770 or 1771—authorities differ—and died in Vienna in 1827. So his life spans the period of the American Revolution—a new country was being born; the French Revolution, an old country was being remade; and the Napoleonic Wars; turbulent times these, a heroic setting for a heroic life.

His struggle against a seemingly adverse and unsympathetic world began in his very babyhood, when his father, drunken, lazy, and selfish, determined to force the child's precocious musical ability, believing that he could make him a second Mozart and thereby find an easy road to fame and fortune for himself. The treatment to which he subjected his little son would have killed many children, but nature, unsparing in her gifts when she wants to create a really great man, endowed him with a constitution like that which enables the tiny oak to withstand the tempests which beat upon it and lift its head. It may be gnarled, but it endures.

In spite of adverse conditions in his home, under the tuition of local teachers Beethoven advanced rapidly and at the age of eight he played the violin well, and at twelve he had mastered the entire "Well Tempered Clavier." He had also begun to compose and we have a sonata which he wrote at the age of nine.

The next few years were filled with priva-

tion and sorrow. The death of his mother called him home shortly after his arrival in Vienna and removed the one sympathetic spirit from his home. During these years he made the first of the remarkable series of friendships that played so great a part in his life. It was with the Von Breunig family. In his friendships Beethoven was indeed a conqueror. In them is revealed the true man. It was no accident, no whim of curiosity that led princes, counts and other members of the nobility to seek him in his humble lodgings and to invite him to their palaces. He was unkempt and often repulsive in his appearance, yet these friends sensed the real nobility of his character and were willing to overlook externals.

The work of Beethoven as a composer began in 1795 when as a young man of twenty-five he published a set of three trios for piano, violin and cello and marked them Opus I. This was not literally true, for he had published many things before this time, but by so numbering this work he put aside all the immature compositions of his youth. It was his bow to the world as a composer. It marks an epoch in his life and in the history of music.

A few years before this Rousseau, the musician philosopher, defined music as "the art of combining tones so as to be pleasing to the ear," and much of the instrumental music of the period immediately preceding Beethoven fulfills this definition. There is in it a beauty and grace that is exquisite. Nevertheless one cannot help feeling that it will never go so far into the heights of joy or the depths of sorrow that there will ever be any cessation of what some one has called "the polished flow of idealized sound." In this "ear pleasing music" we have something of a parallel in literature in the works of Alexander Pope, and in pictorial art in the paintings of Watteau. Their fair, frail ladies with their high-piled powdered wigs and voluminous hooped skirts seem to express exactly the elegance and daintiness of the minuets and variations of this period. But Beethoven broke with all this. Even in his early numbers where he followed Haydn and Mozart closely in regard to form, there is a difference, for to Beethoven music was

never primarily concerned with satisfying the ear. It was greater than that. It became the means of expressing all the experiences of life. For this reason we have in his works a cross section of life translated into tone, just as through another medium we have the same things in the plays of Shakespeare.

During the years 1795-1804 Beethoven published many of his most famous works for piano. Among them are the Sonata Pathétique, which he named, and the one called Moonlight which he did not name. There are many chamber works. He also wrote two symphonies. Viewed in the light of his succeeding symphonies these can almost be regarded as studies in the symphonic idiom. All of which is significant because he was working out in a small way the ideas which he developed on a grand scale in his later works.

The following years 1804-1815 were filled with bitterness and sorrow. He was losing his hearing. His sensitive nature revolted at the paradox of a deaf composer. He tried to keep it from his friends, but that was impossible. At first he contemplated suicide, and we can only imagine the titanic struggle that went on between the spirit of cowardice that would make him take the easiest way out and the proud spirit that made him write to a friend "I will grapple with Fate, it shall never drag me down." He threw himself into his work with an abandon that was almost fury. He worked on three or four things at the same time, often he did not leave his rooms for two or three days. The list of his compositions of this period is astounding, and when we consider the artistic worth of each we marvel that one brain could conceive and execute them all in so short a time. There are six symphonies, piano concertos, overtures, one opera, chamber works, piano sonatas, including the Waldstein and Appassionata which could never have been written by one who did not know the fierce furnace of tribulation. In these compositions he runs the whole gamut of human emotions with one exception, that of complete abandonment to despair. Beethoven was the true optimist. He always looked through the dark today into a bright tomorrow. It

might be near at hand or after death, but he was always certain that it would come.

In the works of his closing years we note a change. No longer do we scent the smoke of battle. The seething cauldron of rage has quieted. There is a sense of "peace after pain," not the peace of resignation, but peace like that which came to another warrior when he wrote, "I have fought the good fight, I have finished the course." No longer does he battle against Fate, but rather Fate has become his ally. It walked away from him all the music of the earth, but nothing could shut out the music from within. There is an ethereal, other-world quality in these compositions drawn from the awful abyss of silence which makes them like nothing else on earth. In them we have revealed the soul of Beethoven in all its tragic grandeur. They were not much appreciated during his lifetime and even artists disregarded them for a half century after the death of the composer. Now, more than a full century later we are realizing more and more that these are the products, not of a deranged mind as some have said, but of a mind far in advance of his time coupled with a heart that felt the joys and sorrows of the whole world.

We mention but one of the many compositions of this period, the Ninth Symphony. In this Beethoven went beyond all his predecessors in symphonic writing. He added to the groups of instruments a chorus and soloists, or as some have called it, a vocal band. The words are Schiller's Hymn to Joy, and it is significant and a matter of satisfaction to the student of Beethoven that after fifty years of struggle against Fate he could come up and find the supreme expression of his life in a hymn of joy. Death itself "makes no conquest" of a spirit like that.

It is given to some to meet death in ways that seem to complete their lives. Tennyson's calm, peaceful passing seems a fulfillment of Crossing the Bar. Shelley's brilliant, restless career found its eternal rest in the bosom of a lake, so Beethoven after a death-struggle of more than twenty-four hours, raised his hand, shook his fist at the raging elements and went out on the wings of a storm. It was truly a fitting close to the life of a man.

IN NEXT WEEK'S ISSUE: A MUSICIAN'S OBSERVATIONS ON MODERN CONDITIONS—by Herbert Witherspoon
THE ANNIE LAURISTS AND THE ZARATHUSTRIANS—by Alfred V. Frankenstein

Spectacular L'Africana Presented in Verona Amphitheatre

(Continued from page 5)

nical standpoints was the feature which attracted the more serious portion of the audience, and it is this aspect of the festival which offers the greatest interest.

It was justly considered that the new generation of scenographers should aim to create mountings adapted for arenas such as the Verona Bowl, rather than transport bodily to the open the traditional settings of closed theatres. This, pending the composition of works especially designed in their stage technic for the open air. And the question was formulated thus: should the arena be made a part of the setting, or should it be excluded?

The attempts in stage decoration thus far made at the Arena may be divided into four phases. The first was a timid effort toward simple masses. These did not form a stage proper and did not aim to blend with the architecture of the Verona monument. Their virtue was that of a neutral boundary line. The second phase was a reaction to traditional indoor methods; these *décor*s contrasted with the Roman frame. Then came a period of interesting experimentation by Casarini-Avena with a plastic scenography inspired in the monument itself; unfortunately the attempt met with hostility from a tradition-loving public and conservative management, and it did not progress beyond an embryonic stage.

The same reactionary trend prevailed when the problem this season was entrusted to Pericle Ansaldo, formerly of La Scala and now technical stage director of the Royal Opera of Rome, stronghold of conservatism. Ansaldo's idea is that the most vital decorative principle for the Arena is a hundred per cent realism, perhaps because his training has been wholly on these lines. His solution of the amphitheatrical adaptation is to abstract the *décor*s altogether from their background. He has achieved this by erecting a huge semi-circular peristyle, in two lateral sectors, some sixty feet high, for the sides of the stage, and by screening the steps of the Arena at the back with an enormous black draping intended to blend with the sky. This latter device, as simple as it is effective, has never before been used in Verona, strange to say. The lateral sets were then so placed as to permit a three-angle view of the stage, since the audience occupies about 240 degrees of the Verona circle.

Since Ansaldo is first and foremost a stage technician, rather than a decorator, his chief preoccupations were of a mechanical order. His solution obviously permits of the convenient location of machinery for the manipulation of bulky sets, as well as space for their masking and for the maneuvering of the stage masses, and provides effective vantage points for electrical equipment and observation towers. Even with the limitations in breadth thus imposed, this treatment gives a scenic arch twenty-six meters wide, which is six meters more than at the Chicago Coliseum, and ten more than at La Scala and the Rome Opera. The total area of the platform is 8,000 square meters. This makes the Verona stage far and away the largest in Italy, and one of the largest in the world.

From an artistic standpoint, people of modern tastes may regret—some of them do—that further experimentation toward a distinctive unitary solution of the scenographic problem of the arena along the fertile lines so promisingly initiated by Casarini and Avena appeared to have been definitely scrapped. These attempts (with negligible exceptions, chiefly in ballets) have never

taken well anywhere in Italy. In any event, the complete stylistic separation of the *décor*s from their background does at least offer the important advantage of complete freedom as to the character of the sets employed. And this advantage, which minimized inventive shortcomings, was fully exploited.

In L'Africana, Ansaldo's realism, as executed by the Scala painter, Scaiola, took form, save in the ship scene, in *décor*s of wholly pictorial conception, flat (in the sense of two-dimensional), unstylized and in part fragmentary. The best example of this treatment was the temple scene of Act IV. The fantastic architectural motifs and the luxuriant vegetation called for by the Oriental subject was well attained in the ample spaces of the Arena stage, and in its dazzling lighting, actually had illusion. Forzano's handling of the masses was a different matter, and in overdoing the spectacle, at times detracted from the charm of the picture. Here we are confronted with the deep-rooted Italian love of heraldry and parade which, in its operative applications, harks back to the circus type of choreography best exemplified in the celebrated Excelsior and sister ballets, with their elephants and camels and the like, of the Manzoni régime at La Scala, not to seek remoter origins.

In this temple scene of L'Africana, Forzano took advantage of the procession to parade no less than fifteen hundred people about the stage, including principals, chorus, ballet and supernumeraries, not to mention their paraphernalia of religious emblems, banners and parasols. There was even a fake elephant with a rajah riding in state. All this business delighted the crowd, but the writer, and with him many others, found it depressingly static and heavy. He longed to see what some modern Russian or German *régisieur*, a Stanislavsky, a Sanin or a Reinhardt, could do with this lavish material. The Italian attachment to tradition is too often a handicap to its progress, and in stagecraft it has a long way to go.

The most difficult task in the staging of L'Africana was, as may be imagined, a convincingly realistic realization of the shipwreck scene of Act III. Ansaldo devoted to this his most arduous efforts, determined to give his public a thrill. He built the poop of a caravel large enough to hold some forty people, and mechanically designed to roll and toss and swerve. The main mast, which careens with this movable section, is twenty-one meters high, and carries a full comple-

ment of sails of antique type. The main deck, extending to the footlights, is portioned off from the fixed part of the stage. It accommodates a hundred or more, and it is here that the action of the principals takes place, flanked by the female chorus, which obviously contains, together with the cast, numerous heavyweight ladies, too ponderous and too fearful of seasickness to risk venturing on the see-saw. Behind this and the rocking poop is the bit of ocean with its mechanical waves. It is claimed this scene cost 50,000 lire, or a third of the entire subsidy.

Scenically, an attempt at a plastic effect was made and achieved within the realistic conception. This was favored by the simplicity of the lighting problem, made more real by the starlit sky overhead. Mechanically, it was puerile and grotesque. The clumsy contraption rocked erratically, out of tune with the fury of wind and wave; it looked like a crazy ship split in two, since the bulk of the crew squat serenely on *terra firma*, and when some of the cast and chorus ducked more or less adroitly down the rocking cabin hatchways, it only added to the ridiculous effect. The wave business was crude, besides, and also the lightning and rain effects. The attempt may be rated a virtual failure. The simple resources used in Sadko at the Metropolitan are far better.

One doubts the suitability of so static a work as L'Africana for open-air production. The handicap was unfortunately accentuated by the conductor Bavagnoli, who dragged and over-refined his reading. The excellent acoustics of the Verona Amphitheatre have their limits, and a great many of the subtler effects were lost, both in the orchestra (of 150 players) and in the chorus of 250, which were both excellently drilled and would have been entirely satisfactory in a closed auditorium.

The same applies to the bulk of the cast. Only three of the principals—Lina Bruna-Rasa as Selika, Beniamino Gigli as Vasco da Gama and Armando Borgioli as Nelusko—were clearly heard throughout the vast bowl, and at times only Gigli. Young voices were needed in the minor rôles. The nearest approach, Margherita de Carosio as Inez, lacked volume and security. The most consistently artistic singing appeared to this scribe as that of Beniamino Gigli. He was forced to encore the Paradiso aria, amid the delight of the crowd. His authoritative portrayal of the role of Vasco is otherwise familiar in New York—a characterization that has vigor and has the quality of good taste, dramatically and vocally. Bianca Gallizia, *prima ballerina assoluta* of La Scala, gave pleasure, as usual, effectively supported by three minor stars and a picked ballet corps, under the direction of Mariani.

The effort expended on this mounting, and the large expense incurred in propaganda in

BACK FROM ABROAD



MR. and MRS. ERNEST HUTCHESON returning from Europe on the SS. Bremen. (Cosmo-Silen photo.)

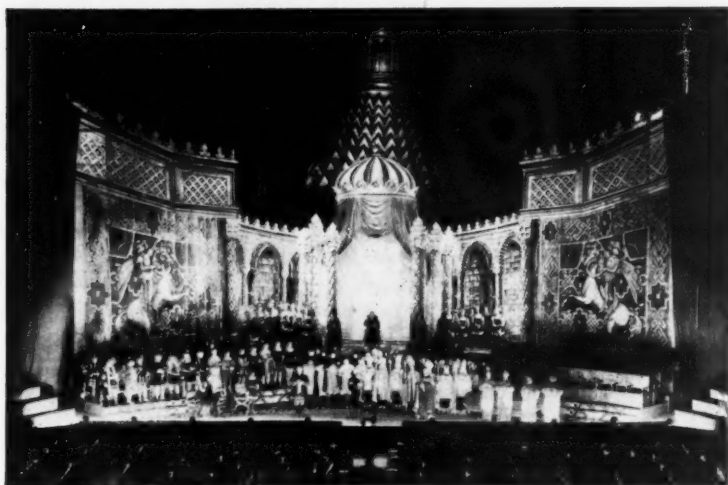
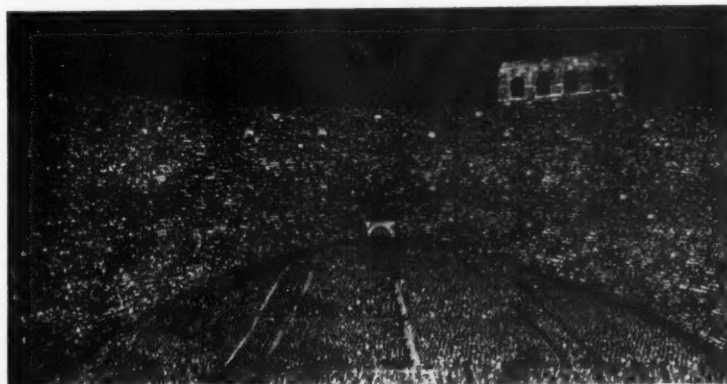
Italy and abroad, make all the more regrettable some lamentable errors in the accessory organization of the festival. Thousands were invited to Verona, only to find all hotels, boarding houses and private lodgings crammed like ant-hills—mostly reserved a week before—and no effort was made by the committee in charge to find them temporary lodgings for even a single night. Hundreds who were unable to depart the same night slept on park benches and in doorways. It will prove a damper for next summer. This weary reporter, after a sleepless night hoofing about town for a bed, gave it up as a bad job, and renounced seeing Ballo in Maschera.

The arrangements in the auditorium itself were also poor. This writer saw only one usher assigned to the center aisle of the main floor; the confusion was indescribable. Much of the first act was spoiled by the jostling of the late comers looking for their seats, with the attendant cries of *silenzio* and resultant hisses banded from group to group. The carabinieri officer in charge of maintaining order was all dressed up like an operetta admiral; with one hand posed on his saber, the other twirling his moustache, one eye on the ladies of his acquaintance and the other on the ladies he would have liked to know, he was a purely decorative fixture, more interesting than he realized, but not for the reasons he imagined. Also one could see some sodawater, pop and caramel boys crossing the steps in the rear of the stage above the line of the drapings. Defects one hopes will be remedied in future seasons.

Havana Hears Orchestral Concerts

HAVANA, CUBA.—The Havana Symphony Orchestra, Gonzalo Roig, conductor, gave the Cuban capital its premier hearing of three dances from de Falla's Three Corners Hat suite last month. The same program brought Mercedes Menocal, pianist, as soloist in the Grieg concerto, and other numbers. Pedro Sanjuan conducted the Havana Philharmonic in their July concert, presenting Mercedes Soler y Lezama, pianist, in Mozart's concerto in D minor. This concert also listed a premiere, Charles Ives' Washington's Birthday, and Beethoven, Borodin and de Falla items.

A. F.



THE ANCIENT ARENA AT VERONA, ITALY,

with a seating capacity of 20,000, was the setting for a production of L'Africana during the Verona Festival. The amphitheatre is shown in the centre, with settings for Acts I and III on the left and right.

Los Angeles Bids Molinari Farewell and Greets Stock

Both Conductors Fêted by Large and Enthusiastic Audiences—Merola Plans Opera Season

LOS ANGELES, CAL.—Once more the ceremony of Hail and Farewell was enacted at the Hollywood Bowl. Bernardino Molinari directed two farewell concerts last week and Frederick Stock made his directorial first appearance in the Southland. Both maestros were fêted by players and public. Indeed an unusual series of ovations was accorded the Roman conductor by the musicians during the final program which began with the Fingal's Cave overture of Mendelssohn and had the Eroica of Beethoven as the symphonic main offering. Molinari showed fine spirit in sharing his last program with Adolf Bolm, the dance producer, who is perpetuating the Diaghileff Ballet Russe traditions with productions of imaginative ingenuity, rare pictorial resourcefulness, matching musical values. Bolm's contribution consisted of a repeat presentation of Alexander Mossoloff's Spirit of the Factory. His Choreography and work of his dancers was so impressive that the huge audience, between 15,000 and 17,000, applauded continuously for more than ten minutes. Bolm who had bowed his thanks repeatedly, finally returned in response to shouts of *Bis* and *Encore*, saying that a repetition was impossible as not a few of the dancer-actors already had taken off the complicated makeup, which covered their entire bodies to simulate the glinting steel levers and wheels which they had suggested. Success of Mr. Bolm's production is the more noteworthy because it had already been given twice last season.

Maestro Molinari, who compelled serious attention and cordial applause after the Eroica, won one of those tumultuous outbursts of prolonged appreciation which comes only from a Bolero-loving public. Los Angeles is Bolero-crazy and Molinari occasioned a reading of the Ravel trick-piece to stimulate such a predilection.

Although a newcomer to the Bowl, Frederick Stock's *de facto* debut, as the State Department in Washington would call it, had possibly less of such character than the first appearance of any other maestro. This American was preceded by a public appreciation of his record in Chicago which took certain achievements for granted. Thus there prevailed, in a sense, less of that suspense and flurry, less of that curious tension or tense curiosity, which could be felt during the advent of the introductory program of other leaders provoking such anticipations at all. For one reason, Mr. Stock, by request of the management, toned down his first program to conform to a certain lightness after which the management has been striving on Thursday evenings. Of course, Mr. Stock included the Don Juan of Strauss, but the repertoire turned the Viennese corner long before it reached Johann Strauss by way of Goldmark, Helmesberger, Borodin, Glazounoff, Moszkowsky, Schubert and Liszt of the airier variety. Quite a different calibre marked the Saturday concert when Mr. Stock directed the Carneval overture of Dvorák, the andante and scherzo from Schubert's C major symphony, Schumann's Dance of the Fauns and Nymphs, Smetana's Moldau, the Firebird suite by Stravinsky, and the Intermezzo by Florence Grantland Galajikjan, which won the fourth prize in the 1932 NBC American Composition contest.

Mr. Stock's belief in American composers was demonstrated again, when he premiered the piano concerto No. 2 in A major, op. 43, by Arne Oldberg. This work won the \$1,000 prize in the 1931 Bowl composition contest. Hilde Edwards of Chicago played the solo part, which is pianistically brilliant and closely related to the ensemble in thematic regard. As a prize-winning composition, the score is disappointing, but undoubtedly the

handiwork of a man who knows technic and literature, but also one who defeats himself by expressing at great length and with many tonal gestures the topical worth and extent of which is uneven and often debatable. Generally speaking, the idiom of this concerto is moderately modern. This verdict must remain tentative, because the verbose work requires considerably more rehearsal than obviously was allotted. The last movement contains quasi-Spanish motifs, and Mr. Stock built a semi-Spanish program around the novelty, offering first Chabrier's Espana, the Iberia suite by Debussy and finally Rimsky-Korsakoff's Spanish Caprice.

As predicted by the Musical Courier correspondent last November, when the Los Angeles Opera Association decided to hibernate for twelve months at least, owing to financial reasons, the city will not remain without lyric drama this autumn. As foretold in the same news letter, Gaetano Merola will "opera"-ate with the moral and financial support of individual music lovers, producing practically the same season which he undertakes as director-general of the San Francisco Opera Association in that metropolis. The Los Angeles series, starting October 3, antedates the one in the north, where the company inaugurates the Municipal Opera House about the middle of that month. Lily Pons will appear here for the first time on the Coast and is slated to sing in Rigoletto and Lucia. (The latter work will be repeated as a matinee special.) Claudia Muzio has been chosen for opening night in Traviata. Other tentative repertoire listings include Trovatore, Tosca. Principals announced are Francesco Merli, La Scala tenor (now here), Queena Mario, Ezio Pinza, Richard Bonelli, Mario Chamlee, Kathryn Meisle, Dino Borgioli. Merola will share the conductor's stand with Pietro Cimini of Los Angeles. Armando Agnini is to be stage manager and George Leslie Smith will act as general manager. Performances are to take place at the Philharmonic Auditorium. Although this theatre has not even half the capacity of the Shrine, where opera has been staged in the past, Messrs. Merola and Smith have reduced prices on \$1-\$5.00 scale and expect to do capacity business every night of the week and make money.

Manager Smith, who guides the destinies of the Philharmonic Orchestra, is about to

Largest Audience of Stadium Season in New York Hears Gershwin Program

Coates and Daly Conduct; Composer and Levant, Soloists

The recent all-Gershwin program at the Lewisohn Stadium attracted an audience whose size established a formidable record for stadium concert attendance, for it has been estimated that in addition to the seventeen thousand persons who passed the gates there were over four thousand unable to gain admission. George Gershwin, around whom the evening's interest centered, appeared both as composer and soloist.

The program, revealing Mr. Gershwin in a variety of moods, comprised the overture to Of Thee I Sing, concerto in F, An American in Paris, Rhapsody in Blue, Wintergreen for President (from Of Thee I Sing), second rhapsody, a rumba, and a specially arranged medley of four Gershwin tunes. Albert Coates conducted both An American in Paris and the second rhapsody, and the remainder of the program was played under William Daly's baton. Oscar Levant was piano soloist during the concerto in F; the

AMERICAN UNIVERSITIES TO HAVE NATIONAL COLLEGE SONG WEEK

To Be Held the First Week in October—Students and Alumni to Take Active Part—Orchestra and Band Leaders and Radio Companies to Coöperate

The first week in October (October 1 to 8 inclusive), has been chosen by the American colleges as National College Song Week. During this time an effort will be made to unite all the college students and alumni of the country in a movement to arouse greater national interest in college music.

At the various colleges, organizations are being formed in charge of local leaders who will conduct mass meetings and student assemblies not only so that all the undergraduates may become more familiar with their own songs but also that more enthusiasm may be stimulated in these numbers. "Boost Your Own College Songs," is the slogan adopted.

The alumni offices are endeavoring to reach former students now scattered throughout the country, and the national organization of college publicity managers and the college clubs in the larger cities are also helping. Although this is the first year that a college song week has been attempted, it is estimated that at least one million college men and women will take part in this effort to stimulate interest in college music.

It is announced that many of the broadcasting companies and large national advertising concerns, as well as orchestra and band leaders of the country, have agreed to coöperate and will feature college music on their programs during National College Song Week. Special college programs are to be arranged and undoubtedly college musical clubs will be heard on the air.

A national executive committee has been formed to direct the activities of National College Song Week. This committee is made up of prominent college men and women from all parts of the country who are actively interested in college music. Thornton W. Allen of New York is executive chairman, and the secretary is Archie M. Palmer, secretary of the Association of American Colleges. Also sponsoring the movement are the Intercollegiate Song Book, Inc., publishers of the official song book of the American colleges (the advisory committee includes 100 college leaders), and the Intercollegiate Musical Council, sponsors of the national Intercollegiate Glee Club Contests.

leave for the East. He will preside over the conference of orchestra managers, to be held September 15 in Cleveland.

Professor Julia Howell, head of the theory department at the University of Southern California, has been invited by Dr. Howard Hanson to teach the next two terms at the Eastman School of Music. She has been granted sabbatical leave of absence and will return in time to assume her annual mid-year duties as director of music courses during the two summer sessions. Last week she was accorded a signal honor when she was invited to present an organ recital before the students of the State University of California at Los Angeles. B. D. U.

Athenaeum Signs Guido Ciccolini

Guido Ciccolini, formerly tenor of the La Scala Opera in Milan and also of the Chicago and Boston Opera companies, has come under the management of The Athenaeum Concert Management, New York.

Florence Wessell in New Studios

Florence Wessell, teacher of Emily Roosevelt, Ellery Allen and Arthur Van Haelst, has moved to her new studios in the Carlisle Building on East 77th Street, New York City. Mrs. Wessell, who has taught during the summer, has left for a holiday with her daughter in Massachusetts before resuming her fall work.

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formance of
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Scene from Act IV of *L'Africana*

Photo by C. Gerardi, Verona

Corriere della Sera

Naturally the greatest attraction of the performance of *L'Africana* was the presence of Gigli as Vasco. The public listened to him and responded with warm applause and this unanimous applause followed his entire evening's limpid and fresh singing as well as for his finesse and perfect diction. He was forced to repeat the popular aria in the fourth act.

Il Gazzettino

Last night Gigli held his public spell-bound by the magic of his art, by the beauty of his powerful yet sweet, pure voice and limpid, fluent, rich singing provoking endless applause from the massive audience.

L'Arena

Only the name of this great artist of the bel canto, popular in all the cities of the world, constitutes in itself a great artistic presentation. All the adjectives, all the superlatives seem insufficient in defining the gifts of this great artist. Blest with a prodigious vocal organ, a voice rich in volume, warm, veiled, expressive, perfectly trained, the tenor throws over his countless listeners the fascination of his singing. Also because of his scenic art which permits him to interpret beautifully all the characters of his vast lyric repertoire with touching humanity, Gigli has for many years retained the most illustrious name in the international lyric stage.

Gazzetta del Popolo

Gigli welcomed by endless applause at his appearance in the first act was feted until the final scene. The great tenor dem-

onstrated to be a perfect and complete interpreter and to possess a powerful voice beautifully cultivated.

L'Arena

The greatest attraction of the artistic performance last night was truly and justly Gigli. The public had therefore gathered to indulge itself in the extraordinary voice and fine artistry of this privileged child of nature. The evening was unforgettable from this point alone. . . . Gigli made his vast public truly enjoy itself because of his serious art and with the beauty of his disciplined and perfect voice which is kept well within the bounds of artistic finesse. Thousands of people followed as one the enviable artist who renewed the fantastic success which he obtained three years ago. Every one remained surprised at the enchanting effects which he is able to create by the manipulation of his throat. The power of his expression finds a perfect fusion in his instinctive dramatic ability and because of this the actor cannot distinguish himself from the singer. In his art everything is wisely measured with the most refined and studied concentration of means and this is recognizable even when he is at liberty to scale the heights of virtuosity through natural means only. He is in the final summing up an artist who has a personality all his own in the use of efficacious effects, particularly noticeable in the perfection of his breathing, which permit him sonorous vibrations always characteristic and even as to enable him to take with ease and surety the highest and strongest notes because of a sure and beautiful technic. His success reached its height in the aria, *O Paradiso*, which seems written just for him and for his delicate manner of expression, and, because of which, he was forced to grant an encore.

LILY PONS LIKES AMERICA, ITS CLOTHES AND ITS SHOPS

Metropolitan Prima Donna Plans Retirement in Ten Years to Home on Riviera

A recent cable despatch from Buenos Aires to the New York Times stated that Lily Pons' farewell performance at the Colon Theatre in Buenos Aires "had broken all former records for attendance, including those of the great Caruso." The diminutive coloratura will move on to Montevideo and Rio de Janeiro, completing her tour of the continent to our south. She is due to arrive in New York on the SS. American Legion September 27 and will immediately depart for the west coast where she is to sing for the first time in three performances of opera in Los Angeles and three in San Francisco. She will then return east to rejoin the Metropolitan about the middle of November.

Since Mlle. Pons' debut at the Metropolitan Opera House on January 3, 1931, she

On that historic occasion when Lily Pons sang Rigoletto at the Metropolitan Opera House for her debut, it was her first appearance in a major opera house in her life. But she was not entirely inexperienced for she had sung in eighteen different cities in France, but not in Paris. For each of these appearances she had received a fee, and a good one, as French *caches* go. She is proud of the fact that she has never paid money in her life for the privilege of singing.

Although tiny, Mlle. Pons is of rugged stock and has a strong constitution. Her greatest worry is her weight, for the arduous routing of opera, concert, traveling and publicity has trained her down too low. "J'adore—je déteste," these are frequent expressions which Lily Pons uses in speaking. She adores America, which discovered her. She adores tall buildings, department stores, furs, paintings, first editions. She adores Gatti. She adores Rachmaninoff. She detests snakes, champagne, crooners and elevators.

Everywhere she goes her *chic* appearance is attributed to a Parisian wardrobe. This amuses Mlle. Pons, as her entire outfit is American, save shoes, gloves and lingerie. This becoming hat, smiles Miss Pons, she acquired in Baltimore. This blouse is from Cleveland, and this coat from New York. In Paris, remarks Miss Pons, the small apparel is found in small shops; in New York, it is found in the big stores. Things are every bit as smart here, and cheaper. But the sewing is inferior. But she prefers the Parisian coiffure. American women are letting their hair grow. This is a great mistake, says Miss Pons. American women are a source of constant admiration to this visitor. A man is lucky, she says, if he has cause to turn around once in a morning on the Champs Elysée. On Fifth Avenue he looks around and might as well stay looking.

A lover of flowers from childhood, Lily Pons' career has forced her to forego this passion. Recipient of countless bouquets, she must give away, put them out of the room immediately. The odor of flowers has a peculiar effect on singers. It causes hoarseness. Once a famous soprano of the Paris Opéra was in the midst of Aida when suddenly stricken hoarse. The odor of a corsage of violets worn by a lady in a loge had been wafted into her nostrils choking her. Mlle. Pons believes this story implicitly. Flowers in a room absorb the oxygen, she says, nodding her head.

How a woman can play golf is beyond the comprehension of Mlle. Pons. All she knows of this game she has learned from pictures showing prominent woman golfers completing a stroke with their feet turned in. Any game requiring a woman to assume such a post for correct form is impossible.

Lily Pons does not smoke or drink or eat candy. However, on vacations she enjoys an occasional glass of Burgundy wine. The question of prohibition leaves her cold. She finds it queer that so much pother is made when it is possible to get Poland Water at any good hotel or soda fountain. This is by far her favorite beverage.

The biggest bargain in America, according to Lily Pons, is an apple at five cents. She buys a good many of these, often giving them to horses. She likes to eat an apple on the street.

A local conceit droll to Mlle. Pons is the oft-vaunted superiority of American coffee. She finds it difficult to secure coffee suited to her palate. You should taste her coffee, she exclaims, eyes dancing. It is *exquis*—ground in the house, a tiny bit of chicory added, and boiling water poured through a muslin bag. That is coffee.

She is satisfied to dispense with jewels, but she wants a Packard car and a sable coat. She adores the Metropolitan, she adores New York, she adores Americans. She has taken an apartment in a New York hotel, which is crowded with pictures of herself and other members of the Metropolitan.

She admits to being nervous before the

radio. A disciple of Coué, he could not help her before the microphone, but a sound and solid vocal technic helped her.

Telephone service is a marvel to Mlle. Pons, but she does not know how to use slot machines, and the dial system she finds inexplicable.

She reads voraciously of Paul Morand and André Maurois, but Marcel Proust is over her head.

Her speech, carriage and demeanor are those of a gentlewoman. At heart gay and sociable, she accepts all invitations which do not interfere with her duties.

This good-hearted girl still painstakingly reads the letters of cranks, supplies autographs, mails photos galore. As a matter of fact, she goes in for autograph collecting herself and has been at great pains to secure the signatures of all her colleagues and other celebrities, including His Majesty the King of Siam, Henry Ford and Paderewski.

When Mlle. Pons sang at Ann Arbor, she was induced into the national musical sorority, Sigma Alpha Iota. The initiation ceremony was read in French, which pleased her immensely, and no amount of coaxing can get her to reveal the details of this secret ceremony.

Lily Pons would like to act in a talking picture with Wallace Beery. She also wants George Gershwin to write a coloratura jazz song for her concert programs.

The very smallest of prima donnas, she spins a tone which carries to the last reaches of the largest auditoriums. A throat specialist in New York has stated that her vocal cords are the largest and sturdiest he has seen in a human throat, excepting only Caruso. Her much-marveled high F's cause her no concern. She sings with equal ease an A in alt. "It is necessary to have the A," says Mlle. Pons softly, "in order to sing the F with freedom."

Sometimes fatigued by rehearsals, hair dressers, interviewers, photographers, sculptors, painters, lawyers, managers, porters, conductors, Mlle. Pons has her moments of doubt. "Quel métier!" she will exclaim to her companion, Jeanne Devalque, who was formerly accompanist to Calvé, "Quel métier." But the next morning her eyes are dancing with excitement and she is off again on her routine.

She will sing for ten years, and no more, says Mlle. Pons. At that time she will purchase a farm near her beloved Cannes. This establishment will be a combination kennel, stable, stock farm and zoo, judging from the list of animals scheduled to reside there.

E. D.

Ferguson Ends Summer Vocal Session

Bernard Ferguson of St. Louis has concluded a summer vocal session for teachers and students of voice. The class periods were held on seven Wednesday mornings, June 22, 29, July 6, 13, 20, 27, and August 3. Lectures, vocal demonstration, open discussion on voice, breathing, diction and interpretation were presented. Mr. Ferguson resumes his regular teaching activities in the fall. He plans to continue his Opera Guild, which is to repeat Cavalleria Rusticana and add Pagliacci to the bill. Flotow's Martha is scheduled for next spring.

Gena Branscombe Honored by Whitman College

Gena Branscombe received the honorary degree of Master of Arts from Whitman College, Walla Walla, Wash., at the college's commencement in June. President Stephen Penrose spoke of the composer as "a daughter of Canada, long resident in the United States, whose imaginative genius in words and music has enabled her to embody in imperishable beauty the deep spiritual ideal-

COMING TO AMERICA



RICHARD TAUBER,

Viennese tenor, who toured America last year, and will return to the United States next season for an engagement at Rockefeller Center, New York, is at work upon the composition of an opera based on the plot of Dumas' old play, *Kean*. Tauber previously appeared as a symphonic and oratorio conductor in Vienna.

ism in historic America." Miss Branscombe went on from Walla Walla to Seattle, where she attended the convention of the Washington section of the National Federation of Music Clubs. She addressed the assembly and several of her songs were programmed. Miss Branscombe was guest of honor at the monthly luncheon at the Sunset Club of Seattle and conducted a program of her works there. Her return to New York was by way of California, and she was entertained and interviewed in Pasadena, Los Angeles and other western cities.

Goldman Band Concerts Close Season

Request programs were presented on the campus of New York University and on the Mall, Central Park, New York, on the four final evenings of the Goldman Band concerts, Edwin Franko Goldman, conductor.

The audiences of the past ten weeks asked to hear Sibelius' Finlandia, Respighi's Huntingtower Ballad, the Ravel Bolero, Rubinstein's ballet, Feramors, Hadley's Bohemia, Tchaikovsky's Italian Caprice, and numerous operatic excerpts, as well as an array of marches by Goldman and Sousa, and works of Bach, Beethoven, Liszt, Elgar, Bizet and others. The season closed on August 18 at New York University.

Attendance at these concerts during the past summer was greater than in any previous year, and it was estimated that the programs reached over a million people through the radio.



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Festival of Sacred Music in the Historic Shenandoah Valley Attracts Thousands

HARRISONBURG, VA.—A two-day Musical Festival, held in connection with the School of Sacred Music at Massanetta Springs, in the famous Shenandoah Valley of Virginia, was a great success.

The school was established in 1928 under the direction of Mr. G. A. Lehmann, then of the Westminster Choir School of Dayton, Ohio, now director of music at the Divinity School of Colgate University, Rochester, N. Y. From the beginning the school has attracted leading musicians of Virginia who come together each year for a week of intensive study, mingled with concerts and conferences.

The faculty of the Westminster Choir School have given untiring efforts in establishing this music center for musicians who wish to improve their church music. Those who have been present from the beginning are G. A. Lehmann, LoRean Hodapp and James M. Kelly. For the past two years Dr. John Finley Williamson, director and founder of the Westminster Choir School, has directed the school and has conducted the festival chorus. Musicians throughout Virginia and neighboring states have welcomed the opportunity of singing under the direction of this internationally known musician. Dr. Williamson's fine discrimination in the choice of music, his artistic interpretation, his sincerity, individuality and inspiring personality have won for him an honored place in the musical life of Virginia.

The courses offered in the school this year were conducting, model choir class, vocal class, advanced class in conducting and interpretation and educational dramatics.

The festival, much more elaborate this year than last, was planned along lines similar to the first one. The first day, August 3, was given over to contests. The names of the winners in the various contests are as follows: boys' solo, Leon Kiracofe, Mt.

Solon, Va.; girls' solo, Mary Frances Hawkins, Lynchburg, Va.; junior choir, Westminster Presbyterian Junior Choir, Lynchburg, Va.; soprano voice, Elizabeth Sydnor, Lynchburg, Va.; bass voice, Rufus Smith, Smithfield, Va.; mixed quartet, Quartet of the First Presbyterian Church, Danville, Va.; Hymn playing, (junior) Elinor Thornton, New Market, Va., (adult) Ernest Emurian, Suffolk, Va.

In the evening the winners gave a brief program. Following this LoRean Hodapp, soprano soloist of the Westminster Choir, gave a recital. Mrs. Hodapp is an artist of exceptional ability and genuine charm, and her singing has been one of the outstanding features of every program of the school. Carolyn Gochenour, of Staunton, Va., accompanied her. The program included songs of Brahms, Handel, Schubert, Arne, Gibbs, Shaw, Besly and an aria from Meyerbeer's Dinorah.

August 4 was a day long to be remembered at Massanetta Springs. Dr. W. E. Hudson, whose untiring efforts and efficient management of the Massanetta Bible Conference has made it such an outstanding success, planned a day of music and other interesting features.

At eleven o'clock Dr. Williamson gave an address on Church Music which might well have been heard by all who carry any responsibility for the music of any church.

Dr. Williamson was followed by a program by Virginia artists and church choirs. Edwin Feller, director of the Feller Vocal Studio of Norfolk, and past president of the Virginia Music Teachers' Association, presided over the program.

At two o'clock singers from Virginia, West Virginia and Maryland began their rehearsal under Dr. Williamson's direction. Nearly two thousand singers sang together with the ease of a small unit.

While the rehearsal was in progress, a program of folk music was played by various players living in and near Harrisonburg. Many of the tunes heard have never been in print. Mrs. John P. Buchanan, national chairman of American music in the Federation of Music Clubs, presided over this program.

At four-thirty a Washington Pageant with over a hundred in the cast was presented on the lawn before a reproduction of Mt. Vernon. The characters were costumed in Colonial style which added much to the picturesque and colorful scene. The pageant presented various scenes from the life of Washington, paying tribute to him as a soldier, a leader and a president.

The hotel management served a cafeteria supper on the lawn, caring for the huge crowd

as it assembled for the festival choir program. Girls in quaint Colonial costumes, and decorations of red, white and blue added to the setting.

As the hour for the program came, approximately 10,000 people gathered on the spacious grounds. With an apple orchard for a background, the trees outlined against the fading sun, Massanutten Peak standing guard at the north and a blue sky above, the great chorus wound its way across the green to its place, singing Onward, Christian Soldiers.

Greetings were offered by Dr. Hudson, conference manager; Lieut. Frank Schoble, of Philadelphia; General Wm. Mitchell, and others.

The program opened with the song, Day Is Dying in the West. From a distant hill was heard the antiphonal chorus. A quiet peace and serenity seemed to pervade the atmosphere.

The program from beginning to end was artistic and pleasing, and carried its great message of praise and adoration. E. D.

Final Goldman Concert Draws Crowds

The final concert of this season on the Mall in Central Park was given by the Goldman Band on August 17 before one of the largest audiences of the season. When one considers that as many as 35,000 persons have attended some of the sixty-five concerts since early June, this statement needs no further enhancement. Enthusiasm greeted both Mr. Goldman and his men, who were called upon frequently to share in the applause. Varied selections were listened to attentively and enjoyed. Mr. Goldman addressed the audience in a short speech in which he said, "They told us we could not succeed unless we played popular music and jazz, so we had to intersperse light novelties and marches whenever we ventured a Wagner program. This year the audiences have cheered complete Bach, Beethoven and Brahms programs. They have forced us to enlarge our repertoire, season by season, and to raise our standards. If the concerts continue next year we will play Berlioz, Brahms, Ravel, Stravinsky, Debussy and Cherubini."

Mr. Goldman paid tribute to Mrs. Daniel Guggenheim's generosity in making the concerts possible through the gift of the Florence and Daniel Guggenheim Foundation. J. V.

Szigeti Heard by Australian Audiences

LONDON.—According to cables received from Australia, Josef Szigeti is enjoying success in Sydney. His tour has been extended to comprise fifty-eight concerts. M.

Scholarships With Dr. Hans Weisse Announced by the Mannes School

Three Groups of Three Students to Have Work in Composition, Teaching of Theory and Interpretation, with Viennese Disciple of Dr. Heinrich Schenker

The David Mannes Music School announces three groups of scholarships, each open to three students, with Dr. Hans Weisse, Viennese composer and teacher who returns to New York early in October for his second season at the school. Dr. Weisse is at present in Austria, where several of his American pupils are with him for continued study. Upon his arrival in this country he will begin lessons and lectures at the Mannes School, where he teaches exclusively, and will also give special courses at Columbia University.

The scholarships offered are of one hour a week. Three students will be admitted to each of these classes. One group will comprise advanced students of composition required to present a work which they consider their best for the contest. One group will be for teachers, offering them the opportunity to learn the theory of Dr. Heinrich Schenker, whose disciple Dr. Weisse is, and whose theory he expounds. The third group will be for post-graduate pianists in interpretation.

In addition to these classes open to outside applicants, Dr. Weisse will hold a special class, also limited to three pupils, of

scholarship students in other departments. All classes will be completed only if the talent and accomplishment of the applicants meet the requirements of Dr. Weisse. Ap-



DR. HANS WEISSE

Viennese composer and teacher, who returns in October for his second season at the Mannes School.

licants should address the Secretary, The David Mannes Music School, 157 East 74th Street, New York, for further information. The school's seventeenth season under the directorship of David and Clara Mannes opens October 6.

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Hans Kindler Conducts Philadelphia Orchestra at Robin Hood Dell

Appears Also as Cellist When Smallens Leads

PHILADELPHIA, PA.—Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., and formerly first cellist with the Philadelphia Orchestra, was warmly greeted when he made his first appearance as guest conductor at Robin Hood Dell on August 13. The outstanding feature of the program was Mr. Kindler's reading of Brahms' fourth symphony, which he gave a forceful and original interpretation, with much stress on dynamic coloring. The second part was made up of lighter works, Bizet's L'Arlesienne suite and two Sibelius items. Mr. Kindler was enthusiastically hailed for his fine work.

Another large audience was on hand for the Sunday evening concert, which was again under the direction of Mr. Kindler. There was the Vorspiel to Act II of Wagner's Lohengrin, followed by Bach's suite in B minor for flute and orchestra, excellently handled by Joseph La Monaca, first flutist of the orchestra during the summer. The orchestra showed balanced tone quality in the reading of Tchaikovsky's Romeo and Juliet overture. Other works were Polonaise

(Chopin-Glazounoff), Dirge by Howe, Chante Russe by Moussorgsky, a piquant reading of Rimsky-Korsakoff's Flight of the Bumble Bee (which had to be repeated) and Ravel's Bolero. Mr. Kindler was recalled many times.

On Monday Mr. Kindler appeared in two capacities—as conductor and solo cellist. He opened with brilliant readings of the overture to Mozart's Marriage of Figaro and Dvorak's New World Symphony. After the intermission Alexander Smallens conducted while Mr. Kindler was soloist in Tchaikovsky's Variations on a Rocco Theme, giving a performance of artistic finesse. The capacity audience ceased its applause only when Mr. Kindler came out again with his cello and played the Habanera of Ravel. Once more the audience demanded more and Mr. Kindler played a Dutch folk song. Mr. Smallens played the piano accompaniment for the encores and shared with Mr. Kindler the long drawn out plaudits at the end. Mr. Kindler then took up the baton and completed the program with a colorful reading of Liszt's Les Preludes. E. F. S.

it is said, who has also donated to Eysler enough money to satisfy his creditors and to maintain his villa near Vienna which was to have been auctioneered. B.

Foreign News in Brief

Morgan Trio Broadcasts

LONDON.—A delightful and varied program was given in a recent B.B.C. broadcast by the Morgan sisters, who form an unconventional but most successful combination, Frances Morgan playing violin, Virginia Morgan harp and Marguerite Morgan piano. Most of the items presented were familiar pieces such as Beethoven's minuet in G and Liszt's Liebestraum, but also noticeable in the program were one or two old Welsh melodies arranged by Nagrom, which can, we think, safely be translated as Morgan. C.

Weinberger's American Opera

VIENNA.—Jarmoir Weinberger, composer of Schwanda, who makes his home at Baden, near Vienna, has completed an opera entitled The Folks of Poker Flat. The plot, after Bret Harte, takes place among American gold miners of 1849. The premiere will be at Brunn in October. Weinberger has also composed a shorter work for soprano, chorus and orchestra, entitled Bosnian Rhapsody. Eugene Ormandy, who is spending the summer in Austria, has accepted it for the first performance anywhere, at Minneapolis. P. B.

Edmund Eysler Turns Theatrical Manager

VIENNA.—Edmund Eysler, aged Viennese composer of many operettas which were outstanding successes of the last three decades, has been in straitened financial circumstances of late to the extent that he had to make a settlement with his creditors on a partial payment plan. It is now announced that Eysler will become a theatrical manager, taking over the directorship of the Vienna Bürger Theatre, where he plans to produce two new musical comedies. The requisite money has been raised by a wealthy Viennese.

London Promenade Concerts Commence

(Continued from page 5)

is somewhat fuller and his beard a little greyer, every movement, step, gesture, denotes energy and alertness. His beat is clear and persuasive.

Between now and the end of September virtually the whole field of classical and symphonic music will be covered at these concerts. For the first concert and also for the benefit of those who stayed at home and listened in over the radio the program was a varied one appealing to all tastes. The chief pieces were Elgar's Cockaigne, boisterously played, and Tchaikovsky's Variations in G. Maggie Teyte sang the Letter Song from Eugene Onegin with distinction. Katharine Goodson played Liszt's Hungarian Fantasy, proving that while the music is wearing thin, she herself retains her artistry and remains one of the great women pianists. Percy Heming sang the Prologue to Pagliacci in a style that lacked neither flavor nor full competence and the program concluded with Borodin's Polovtsian dances from Prince Igor and the William Tell overture.

Taken altogether, it was a most successful start. Every seat in the house was sold; every foot of standing room in the promenade occupied.

New Yorkers Hear Rigoletto

The Puccini Grand Opera Company continued their celebration of the Washington Bicentennial in Bryant Park, New York City, on August 18 with a performance of Verdi's Rigoletto. Mario Valle, in the title role, was excellent, both in acting and vocally. Dorothy Chapman, as his betrayed

and innocent offspring, revealed a voice of clear, pure quality and expert control. She is slender and comely and made an appealing Gilda. Giuseppe Barsotti sang the Duke with dash and skill. Sigurd Nilssen as Sparafucile was a sinister figure and effectively translated the drama of his part into vocal terms. Others in the cast were Margaret Wankel, Ada Quintina, Luigi Dalle Molle, Alberto D'Angelo, Francesco Curci, Giovanni Tino and Grace Perry. Fulgenzio Guerrieri conducted a smooth and well directed performance. M. L. S.

The Welsh National Eisteddfod

(Continued from page 5)

enjoyable performance of Brahms' Requiem. The soloists were Dora Labette, Keith Falkner and Morgan Nichols. And considerable interest was aroused by a performance by the Eisteddfod Choir and the London Symphony Orchestra of Part II of Elgar's King Olaf, in which Elsie Suddaby, Trefor Jones and Keith Falkner, as the principals, achieved notable success.

The climax was reached on the final day of the festival, when a striking performance of the Messiah was given. On this occasion the London Symphony Orchestra was a tower of strength, and the participation of such competent soloists as Astra Desmond, Margaret Rees, Frank Titterton and Harold Williams, made the performance all that could be desired.

This Welsh Eisteddfod was like a great revival meeting. Professor Charles Dawe called on the people to sing. This Welshman, now a conductor in Cleveland, Ohio, was once a poor boy in the copper works, and he came back to lead his own people while they sang favorite hymns.

Among them was the Lord's Prayer by Josephine Forsyth, the eminent American composer. This was given effectively and aroused religious intensity. When he led, 12,000 people sang like one.

Already the people of North Wales are paying five cents a week for the purchase of tickets for the 1933 festival. In the year of its greatest gloom Port Talbot had guaranteed \$75,000 to ensure this festival and, despite the extreme poverty of the majority of the audience, realized a profit of over \$7,500.

Werrenrath's New Affiliation

Peggy Fears announces that Reinald Werrenrath has been signed for one of the leading roles in a forthcoming production, which is to open in New York this fall.

Piano Manufacturer Dies

BAYREUTH.—Dr. Hermann, proprietor of the Steingraber piano factory, died here, aged forty-one. O. S.

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Bush Conservatory in Bankruptcy

Seventy-Five Faculty Members Join Chicago Conservatory

CHICAGO.—The Bush Conservatory, now in the hands of a receiver, has joined its faculty with that of the Chicago Conservatory, the oldest music school in the city. It was made known last week that the Bush Conservatory had been forced into bankruptcy by three teachers of the faculty whose combined claims provided legal basis and closed the doors of the school upon an honored and useful past.

Seventy-five faculty members showed faith in their president, Kenneth B. Bradley, by voting unanimously to consolidate with the Chicago Conservatory and continue under Mr. Bradley's leadership as a united teaching corps.

The Chicago Conservatory, which was established in 1866, by the prestige of its name, its devotion to the best in music and art; its central location and modern equipment; its efficient business management and its own spectacular growth in recent years, will provide the continuance of their activities and functions.

With *esprit de corps* the faculties of these two music schools are now standing shoulder to shoulder to perpetuate all that was good in the old régime and add new blood of enterprise and progress.

Mr. Bradley, whose connections in the past with several of the largest music schools of America eminently qualify him, brings his experience to the chair of educational director. Loro Gooch will continue as business manager.

On the teaching staff are the names of Edgar Nelson, Richard Czerwony, Edgar A. Brazelton, Sergei Tarnowsky, Jan Chiapusso, Herbert Miller, Alice Prince Miller, John Blackmore, Feodor Gontzoff, Mae Graves Atkins, Justine Wegener, Carolyn Willard, Cecilia Rae Berry, Robert Sanders, David Nyvall, Frederica Gerhardt Downing, Ebba Sundstrom, Harry Carlson, Robert Yale Smith and many others, including the entire elementary department.

The Chicago Conservatory will extend its quarters in the Kimball Building at the beginning of its fall term, September 12. After the opening of the school year a reception, formally welcoming Mr. Bradley, the new corps of teachers and their pupils, is to be given by the present members of the faculty.

OUTDOOR OPERA

At the opera performances, under the direction of Alfredo Salmaggi, who it is said has made a great success of open air "circus" performances of opera in Europe, South America, Mexico and eastern cities of the United States, seats are being provided for 50,000 spectators at Soldiers Field and the directors of the company expect all records for attendance to be broken in Chicago. Popular prices of fifty cents to \$2.00 will be charged.

The rôle of Aida will be sung by Anna Lesskaya, Russian dramatic soprano. Pasquale Ferrara, Italian dramatic tenor, will be Rhadames. Dreda Aves, contralto, has been entrusted with the rôle of Amneris. Nino Ruisi, of the Havana Opera Company, Ramfis. These four artists will make their debuts in Chicago, though Mme. Lesskaya is known in New York, Washington, Philadelphia, Cleveland and Cincinnati. Ferrara,

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who has lived in Philadelphia since childhood and sung in Italy, South America and in parts of the United States, has not as yet made his bow in the Windy City. Dreda Aves, who has sung in the East, and Ruisi are still unknown to music lovers here. Of the company, Pasquale Amato needs no introduction to Chicago music lovers. He will be the Amonasro.

It is said that if Chicago responds to Maestro Salmaggi's offerings a season of indoor opera at the Auditorium during the winter will be planned.

THE DEVRIES IN HIGHLAND PARK

Mr. and Mrs. Herman Devries are spending a two weeks' vacation in Highland Park before reopening their studios at the Congress Hotel. Mr. Devries, dean of the Chicago critics, will add to his many duties this coming season by lecturing over the radio on historic musical programs.

FLORENCE WATKINS RETURNS TO EL PASO

Florence Watkins, vocal mentor at the summer master class of the Chicago Musical College, has returned to El Paso, Tex., where as heretofore, a large class of students is awaiting her.

OPERA IN ENGLISH

We are told that more than 500 singers desiring places in the company now being formed by the League for English Opera passed auditions last week and that many new applications have already been received by the management. It was announced that on August 8 there would be auditions for resident singers who might achieve places in the chorus or as principals in the new American company. Chicago supplied the majority of the prospective singers. From authoritative sources it is stated that the management has secured George Houston, Lorna Doone Jackson, Alice Mock, Elizabeth Kerr and Helen Freund. Olga Kargan, Florence Tennyson, Maria Borova, Ruby Spencer Lyon, Emery Darcy, Harold Geis, Willard Anderlin, Enrico Claussi and David Drollet are also being considered.

The first performance is scheduled to take place on October 31 in the Majestic Theatre with *Madam Butterfly*. Each opera is to be run for an entire week, since the seating capacity of the house is small and the prices of admission will be low. It is also announced that *The Bartered Bride* in a new English translation will be heard during the week of November 14. The novelty of the season will be *Schwanda the Piper*, which had its American première last season at the Metropolitan. The opera was sung in German, but will be given here in English.

EGHANIZ FOR MILLIKEN CONSERVATORY

Milliken Conservatory of Decatur, Ill., announces that Jose Echaniz, concert pianist, will head their piano department this coming season. By special arrangement Mr. Echaniz is to be allowed to fulfill concert engagements for which he is already booked through the offices of the Civic Concert Service. Echaniz will devote his time at Milliken Conservatory exclusively to piano technique. RENÉ DEVRIES.

Sembrich Pupils Give Benefit Concert

Protégé pupils of Marcella Sembrich gave a benefit concert at Lake George High School, Lake George, N. Y., for the Tri-County Association for the Blind on August 22. Those participating were Charles Sullivan, tenor; Marie Edelle, lyric soprano; Winifred Cecil, dramatic soprano; Alma Michelini, dramatic soprano; Margaret Olson, mezzo-soprano; Apolyne Stokus, lyric soprano. Sergius Kagen was the accompanist.

These benefit concerts, presented annually, have become one of the social events at the summer colony.

Ralph Leopold Plays at Baker Home

Ralph Leopold, pianist, gave a program on August 14 under the auspices of The Consumers' League of Ohio at the home of Mr. and Mrs. Newton D. Baker, Cleveland. Mr. Leopold played two Bach-Rummel chorale preludes, Chopin, Arensky and Leschetizky numbers, two pieces by Scott, Humoresque (Rachmaninoff) and two of his own piano arrangements of Wagner music—the love duet and Brangaene's warning from Tristan and Isolde and the Ride of the Valkyries.

Ricci to Tour Europe

Ruggiero Ricci will sail shortly for Europe, making his Continental début in Berlin on September 29. Appearances in London, Paris, Stockholm, Vienna, Amsterdam and other cities will follow, and he is to be presented in Rome on December 18 under the auspices of the Societe Italiana per la Propaganda Musicale.

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NEW YORK AUGUST 27, 1932 No. 2733

Sing a song of music
 In stadia everywhere,
 Four and twenty thousands
 Raptly listening there.
 Lines and lines of people,
 Paying coins to hear;
 Now isn't that a happy song
 For sponsors without fear?

Wall Street brokers have started whistling again.

Gone are the days of The Maiden's Prayer and
 Hearts and Flowers. Their sentimental appeal clings
 to the cloying tones of The Bells of St. Mary's.

The concerts at the Lewisohn Stadium in New
 York steadily mount in attendance figures. 14,000
 people saw the Albertina Rasch Ballet dance to the
 music created for it by Dimitri Tiomkin at the first
 performance of this three-day engagement.

This would be a good time for someone to orga-
 nize a Bayreuth in America, what with competent
 vocalists available all over the world at reasonable
 fees, and interest in the Wagnerian music dramas
 not only undiminished but actually on the increase.

The Goldman Band Concerts, a revered institu-
 tion in New York City, finished its yearly series on
 August 18. These have been attended by enthu-
 siastic thousands, more even than during previous
 seasons, and the programs have held interesting and
 refreshing novelties. There is no doubt that Edwin
 Franko Goldman has enriched band music literature
 by his arrangements of symphonic orchestral scores
 for organizations of this character, for band con-
 cert schedules under his direction have gained cul-
 tural and musical intelligence. No longer are people
 satisfied with hackneyed overtures, waltzes and
 marches.

Modernized Trumpetings

Is nothing sacred? News comes of the "adapta-
 tion and modernization" of Nessler's The Trumpeter
 of Säckingen, the sentimental opera which used to
 fascinate our grandparents, particularly with its
 tearful aria, *Es war so schön gewesen*. August
 Pepöck, Austrian composer, and Bruno Hartwarden,
 librettist, are the enterprising collaborators who have
 tried to refashion the romantic Trumpeter into suit-
 ability for our machinistic age. (It is to be hoped
 that they have not made him a saxophonist.) The

première of the work will take place at Leipsic in
 September.

The English: Are They Musical?

Much amusement may be derived from reading
 G. J. Renier's recent book, *The English: Are They
 Musical?* The author laces into our cross-seas
 cousins with ironic severity, but he also deals out
 some left-handed praise as sweetening compensation.
 Passages of interest to musicians are these:

The musical achievements of contemporary England are
 such that this country no longer deserves to be described
 as it was once by a German, as *das Land ohne Musik*. But
 music is of all the arts the most self-contained, and that
 which stands farthest from the popular psyche. Holst and
 Delius are caviare to the general. And besides they are of
 foreign origin. Vaughan Williams lives upon the musical
 past of England. . . .

The English have been one of the most musical nations
 of the world. The England of Elizabeth was recognized as
 the home of the best music of the day. Musicians would play
 most beautifully under the window of the stranger who
 stayed at the village inn. Tudor church-music had no peer,
 while throughout the sixteenth and seventeenth centuries
 lyrical poetry was more frequently written to be sung than
 to be read. Most crafts were performed to the accompani-
 ment of folk-music of real and lasting beauty. . . . Even if
 during the eighteenth century it was mainly Italian music
 that claimed attention, The Beggar's Opera and the popular
 music that derived from it were heard until the ritualistic
 conception of life muted the chords of a musical nation. . . .
 Beauty is recovering its traditional hold upon the minds of
 Englishmen. Arnold Dolmetsch has reconstructed the lute,
 the viol, the recorder, the clavichord and the harpsichord,
 and has enabled the English to rediscover the great Eliza-
 bethan music which can only be understood when it is played
 on the instruments for which it was composed.

It never was fair to call the English an unmusical
 nation only because they failed to produce a Beetho-
 ven, Bach, Brahms, or Wagner. The understanding
 and appreciation of music in England has been noted
 and praised by many eminent musicians, including
 Haydn, Handel, Brahms, C. P. E. Bach, Clementi,
 Wagner, Weber, Debussy, Massenet, Saint-Saëns,
 Mendelssohn, Grieg, Joachim, Richter and dozens of
 others. Beethoven's genius was recognized in Lon-
 don at a time when that composer still had to con-
 tend with much antagonism and misunderstanding in
 Central Europe. Wagner, too, had early sympa-
 thy from English music lovers. So did Tchaikow-
 sky and the other outstanding Russians. Also Rich-
 ard Strauss, Debussy, Sibelius, Franck.

English music schools are among the most thor-
 ough and exacting in the world. London has the
 oldest orchestra. Grand opera always flourished
 there and with the best singers and composers.
 Chamber music enjoyed popularity to a remarkable
 degree. The Royal Court distinguished native and
 foreign musicians with titles, and the English uni-
 versities have honored them with degrees. Bull,
 Purcell, Byrd, won wide recognition at home dur-
 ing their lives. Sir Arthur Sullivan, together with
 Johann Strauss, still stands as the most gifted light
 composer of all time. Choral music never found
 more general interest, practise or attendance than in
 England. The lyrics of the English poets have in-
 spired composers all over the world. All the great
 artists throughout the ages never failed to exploit
 their talents profitably in London and the other Brit-
 ish cities. Musical criticism there attained and still
 holds a high average of excellence. The English
 contributions in musical pedagogy, books and music
 publishing have been considerable and noteworthy.
 Until the War the London tonal seasons ranked in
 importance with those of Berlin and New York.

It was Chopin who first called the English "unmu-
 sical," but he was ill, querulous and susceptible to
 the damp climate. As a matter of fact, the English
 accepted the Chopin music at once and adored it.
 The unmusicalness of the English is an exploded
 myth and undeserved libel. Of late years Albion
 has produced at least as many competent composers,
 symphonic works and grand operas, as have come
 out of Germany, America or France.

Music on Summer Evenings

The fifteenth season of the Stadium Concerts in
 New York ended on August 22 with an All-Wag-
 nerian program under the direction of Albert Coates,
 who, with Willem van Hoogstraten, has led the New
 York Philharmonic Symphony Orchestra there this
 summer. These concerts have been more successful
 financially as well as artistically than those of any
 previous session, and the sponsors of the entertain-
 ments are to be warmly congratulated for their
 efforts. On several of the evenings there has been
 as many people as 17,000 in attendance, crowding
 every inch of the stone terraces and the chairs placed
 in the field before the platform. Never has there
 been less than 1,500 people present, and the average
 number of musical enthusiasts was 7,000.

All types of music were programmed during the

eight weeks of seven nightly performances. Audi-
 ences have heard the jazz of Gershwin and Tiomkin,
 the romance of Schumann and Schubert, the musical
 solidarity of Beethoven and Bach, and the drama of
 Tchaikowsky and Wagner. In addition to this Mr.
 Coates has introduced unfamiliar works of the mod-
 ern Russians and both he and Mr. van Hoogstraten
 gave hearings of American and British scores of
 value.

New York may consider itself very fortunate to
 have had the Stadium Concerts this summer and the
 opportunity to hear meritorious music competently
 played. And it is sincerely hoped that for many
 decades to come the people of this city may relax
 in quietude at the Lewisohn Stadium, their minds
 and spirits invigorated with good music.

The Prophet in His Own Land

In the Vienna Neue Freie Presse, Professor St.
 Niewiadomski writes an article called *The Chopin
 Cult in Poland*. The screed glosses over the fact
 that it was Germany, Austria, France and England,
 and not his native country, which first understood
 and acclaimed the greatness of the Polish master.

Not until after the death of Chopin in Paris did
 Warsaw take much notice of him or his music. The
 pianist Nowakowski, the critic Sikorski and the
 composer Moniuszko, were the pioneers who never
 tired of singing the praises of Chopin to his fellow
 countrymen. Then came Liszt's biography of the
 dead genius and it was translated into Polish and
 read in intellectual circles. When Liszt appeared
 in Warsaw, Lemberg and Cracow, playing the
 Chopin compositions, all of Poland finally took
 amazed notice of its world famous musician. Kara-
 sowski wrote a monograph. Polish performers and
 teachers began to exploit the Chopin works, and
 sentimental Polish young ladies mooned at the piano
 over the nocturnes and valses and mazurkas.

It remained for a Rumanian, however, the gifted
 Karl Mikuli (pupil of Chopin in Paris), to start the
 Chopin cult on an exalted artistic basis in Poland.
 In 1858 he settled in Lemberg (where he taught
 Moriz Rosenthal among others), became director of
 the Galician Musical Society, and made a true music
 center of his adopted city, where he dwelt for forty
 years.

Only during the past thirty years or so has Chopin
 received official national recognition in Poland.
 Zelazowa, Wola, the village where he first saw the
 light of day, acquired the house of his parents and
 set up a monument, as did the neighboring city of
 Warsaw. Hösick, Jachmicki, Opinski and others,
 published belated researches into the creations and
 character of Chopin. A Chopin Prize for piano
 playing now is to be an annual feature in the Polish
 capital.

The chief credit for Chopin's accession to the
 elevated place he holds in the history of music will
 always go to Robert Schumann, who first wrote
 panegyrics about the etudes and other Chopin mas-
 terpieces; and to Liszt and Rubinstein, who were
 the original performers to present the unapproach-
 able creations to the greatest number of listeners and
 thereby to engender a demand for the Chopin music
 which has lasted throughout three-quarters of a cen-
 tury with little perceptible lessening.

Noblesse Oblige

At least they should: but do they? With July
 gone, and September coming on apace it is impos-
 sible to be unaware of the imminence of another con-
 cert season. And it is equally impossible to ignore
 a slight sinking of the diaphragm which is the body's
 way of saying "Some more of the same." By which
 is meant not the same voices, nor the same person-
 alities; these renew their appeal by their charm with
 each fresh appearance. But—the same old pro-
 grams. The same Lieder, the same chansons, the
 same stornelli. And, beyond shadow of doubt, the
 same ballads. The newcomers dare not vary the
 hoary formula, and the regulars doubtless defend
 their inertia with "It was good enough for our
 fathers: it is good enough for me."

But suppose and suppose . . . that, by a lapse
 of universal memory, no one knew the regular from
 the newcomer. Suppose that the concert-goer
 chose his concerts by program and not by the per-
 former's name. What a scramble there would be,
 and what a season. And what unknown or forgot-
 ten music would emerge.

This is a service that singers of repute might do
 for their audiences. Since they are always sure of
 a hearing they might use their position on behalf
 of new, fresh program music. But they will not.
 Maybe noblesse should oblige, but it does not. There
 is no heaven.

VARIATIONS

By Leonard Lieblich

CARLSBAD.—I told you in my previous letter from here that I was about to attend a recital by Jan Kubelik (whom the Czechs call Jana Kubelika) and that he would play an unmodern program consisting of the Bruch (G minor) and Wieniawski (D minor) concertos, Mozart's Romanza, Saint-Saëns' Havanaise, and Paganini's Witches Dance. I also mentioned that the advance sale for the concert was poor. Permit me to amend that statement by reporting that I had purchased my seat early, and the later demand for tickets was sufficient to fill the hall—atop a 120 year old building now used as a bathing establishment. A rickety looking stage with smudgy pink walls, poor lighting from crystal chandeliers and the loosely placed cane-bottomed chairs, added to the genuinely antique character of the chamber. I estimated that there was about \$200 in receipts. Before Kubelik came on, I lost myself in reflection upon his former splendiferous and picturesque career; his sensationally heralded emergence from the Sevcik class as "the world's greatest technician"; the London triumphs (1900); the brilliant American tours with huge profits; the Countess Szaky-Snell's desertion of her husband to marry Kubelik; their two sets of twins; their castle in Hungary; his ill-advised effort to Germanize his style and become a "classical" player; his attempts at composition; and finally the newspaper accounts a few months ago of Kubelik's financial difficulties, his bankruptcy and the pawing of his violin, the famous "Emperor" Stradivarius, I believe. Kubelik is fifty-two years old; he was twenty-two when he first played in New York as an eerie-looking, wraithfully slim lad, short, with tiny feet and waist, frightened eyes and masses of long, straight, coal-black hair. His impresario knew how to maintain mystery and exclusiveness in connection with the triumphant young artist. So much mystery, in fact, that the late James G. Hunecker wrote in the Musical Courier at that time: "What's the great secret about Kubelik? His feminine appearance gives cause for thought and suspicion. Can it be that he is a girl in disguise?" The appearance of the Kubelik twins some years later no doubt convinced Hunecker of Kubelik's healthy masculinity. At any rate, he never played like a girl, for he had fingers of steel and his technic radiated boldness and brilliancy. His tone was small and without emotion, his musical style had fluency but no distinction. He excelled in rapidity of passages, and faultless double stopping. Paganini was generally conceded to be Kubelik's specialty.

Through the stage door I hear the strains of Bach's Chaconne. The practising stops. Here comes the Kubelik of today, greeted by much warm applause. There are many Americans in the hall. I see only one eminent musician, Frederick Lamond, the pianist. Kubelik tunes nervously and faces toward the audience, a squat little man with a very red and full face, chubby nose, completely bald from the forehead backward with the exception of two thick tufts of hair (obviously dyed) jutting from the sides of his head, and one from the rear of his neck. The legs are still slim, and the feet tiny. He does not smile at any time during the concert and performs with complete imperturbability; no swaying, no tossing of the head or bow; not a vestige of animation in his face. His look is aloof and sad. He starts to play, and it is soon apparent that the Kubelik of old has lost much. His tone, more voluminous than formerly, still lacks thrill. The delivery wants bite and musical authority. The phrasing is slipshod. And the once fabulous technic? A flash here and there, reminiscent of the typical Kubelik speed and accuracy, but for the most part a display that the best of the modern child prodigies on the violin easily surpass. The double stopping is unclear, the harmonics whistle futilely, the staccati force the accompanist into a waiting *ritardando*. However, Kubelik stays in tune. If he is not using the "Emperor" violin, he has at any rate a superb instrument. The hearers overwhelm him with applause and he adds several encores. The Carlsbad Tageblatt next morning alludes to the concert as "a master recital"; speaks of his "orgiastic" performances of the Wieniawski (to me a most faded and old-fashioned piece of playing) and Bruch concertos (of which the Adagio was an allegro moderato) and ends by mentioning the "frantic jubilation" of the audience after the Paganini number; the "generally unapproachable art of the great virtuoso"; and the "wonderful and unforgettable artistic experiences of

the evening." I am still wondering whether my judgment has become as enfeebled as the once startling skill of Kubelik.

A custom long since discarded in America, remains in vogue here. Kubelik's accompanying piano bore the huge-lettered advertising sign of its maker: "August Förster."

From Dr. Karl Geiringer, curator of the Museum of the Gesellschaft der Musikfreunde, Vienna, comes the interesting document reproduced on this page, the



MOZART'S MARRIAGE CONTRACT

marriage certificate of Mozart and his Constanze. The wedding took place in 1782 (after the bride's sister, Aloysia, had jilted the composer), in spite of the heated opposition of Mozart's future parents-in-law and of his own father. The marriage contract set forth exactly the domestic and financial duties of the marrying parties, but only the husband kept his promises, for while he never ceased to try to provide the financial wherewithal, his wife turned out to be a careless, inexperienced and extravagant housekeeper. Nevertheless, the home and marriage were happy until the last few months, when Mozart fell ill of the malady that brought about his tragically premature death.

Richard Tauber—so report runs—is writing a short opera based on Kean, the famous play by Dumas. Tauber is not unknown as a composer for he has given frequent public performances of songs from his own pen.

The two children of Leo Slezak, Walter and Margarete, are operetta singers, the son appearing currently in Berlin and the daughter in Leipzig.

The Munich Festival performances are reviewed at length on the front page of the Munich Neueste Nachrichten.

The same paper announces a lecture by Professor Thomas M. Campbell, at the Munich University, on the subject of how America reacts to the genius of Goethe. Was the Professor not ashamed to say?

A good joke on the radio authorities of Budapest and the musician-listeners of that city is being enjoyed by the general public of the Hungarian capital. A short time ago, there was an orchestral program over the air, and according to the pompous advertisements and announcements, the *pièce-de-resistance* of the evening consisted of no less a work than a suite, Ballet Scenes, by Frederick the Great. Expectation ran high regarding the "unknown" opus of the very musical monarch, and the performance proved that the score really was craftsmanlike, tune-

ful, and not by any means archaic in character. And no wonder, for a few days after the suite had been generally praised by the musicians and critics, a Budapest composer, Frigyes Nagy, stepped forward and claimed the "royal" composition as his own. Investigation proved the truth of the assertion, and that the radio authorities had been misled because the German translation of Frigyes Nagy is Friedrich Gross, and through a clerical error, the appellation came to the program director as Friedrich der Grosse.

The model of a suggested Wagner monument for Teplitz (exhibited for some months at the Stadt Theatre in that city) has been presented to the municipality by the sculptor, Guhr, and will be carried out in large form at a cost of 20,000 marks. The unveiling is to take place (probably in the Kur Park) on February 13 next, the fiftieth anniversary of the death of Wagner.

Richard Ordzynski, Polish stage-manager known in America, where he has many musical acquaintances, is making a "get-quick-cured" stay in Carlsbad, and reducing the obligatory twenty-one days to twelve. "You see," he explained, "I caught the hurry-up habit in your country and still imagine that I am always too busy to stop working for very long. I shall dash to the train after my last Kur bath and drink of Carlsbad Sprudel, and hasten back to Warsaw, in order to arrange for all my productions during the coming season."

The amalgamated theatres of Brünn (Czechoslovakia) contemplate an opera season, with a repertoire consisting partly of Strauss' Ariadne auf Naxos and Elektra; Meyerbeer's The Prophet; Verdi's Falstaff and Don Carlos; Saint-Saëns' Samson and Delilah; Massenet's The Juggler of Notre Dame; Così fan tutte; Oberon and d'Albert's Die Tote Augen. How do these tiny institutions manage it in face of the fearsome operatic proceedings in Chicago and New York? Comparatively, the expenses are as difficult to manage in Brünn as in the two American cities, and furthermore, the prices of admission are almost ridiculously low in the aforementioned little town.

Grillparzer, the author, was a pal of Beethoven, and the two lived together for awhile in the suburbs of Vienna. Beethoven despised society and Grillparzer was afraid of it. On one occasion the timid one received an invitation to a Viennese party given in honor of his distinguished literary colleague, Hebbel, whom Grillparzer had never met. He explained to Beethoven: "I won't go. I admire Hebbel, the author, but I fear Hebbel, the man. He knows too much for me. Suppose he asks me, 'Who, and what, is God?' I don't know, but Hebbel does know, and it would be horribly embarrassing for me not to be able to join in the conversation."

An American can hardly help being overcome at times in Europe by pride of his nationality. Such a wave surged across me when I read this in the Berlin Tageblatt several days ago: "The Allied occupation of the Rhine territory resulted in an inheritance of 3,841 illegitimate children; American, 1,852; English, 988; French, 767; Belgian, 199; African colored, fifteen. The Americans had 5,000 troops in the Rhine district for three years; the French were there with 80,000 men for twelve years. All honor to the Americans."

It is rumored that Italy's two national hymns, the royal and the Fascist, both of which are played at all formal public occasions, will soon be supplanted by a new anthem, commissioned from Umberto Giordano, eminent operatic creator. Toscanini, for one, is sure not to feel sorry over the early disappearance of the Fascist tune which got him into such painful trouble.

On the outside of a shop here at No. 32 Eger Strasse, its advertising sign reads: "Music and Blankets." Bedtime music?

Verdi's Othello, "newly studied" as the German operatic phrase has it, will be done by the Berlin State Opera middle of September.

Carlsbad musicians take their calling seriously. The local group of the German Musicians' Association held their annual meeting here the other day and the notice that went out to the members read as follows: "It is your statutory duty to be present in view of the important matters to be discussed. Punctuality is required. No excuses for non-attendance

will be accepted unless submitted in advance in writing, accompanied by incontrovertible evidence of truth."

Emil Burwig, whom I remember well when he was the ballet master at the Berlin Opera during my days in that city as a music student, died in the German capital a few days ago, aged eighty-six.

The Vienna Neue Freie Presse, in one of its current issues, added a propaganda supplement entitled The Polish Republic and Its Resources. Four of the fifteen essays in the booklet are called Modern Realism in Polish Literature, Polish Art, The Polish Theatre, and The Chopin Cult in Poland.

The cause of woman is advancing in Czechoslovakia too. During the past year twice as many girls as boys were promoted in the public schools of this country.

You have read in the Musical Courier that Count Franz Esterhazy has composed an opera which deals with episodes in the life of Haydn, who was employed and patronized for years at Eisenstadt by the ancient Esterhazy family. Count Franz, aged thirty-six, is an accomplished musician (pupil of Ferdinand Löwe) and has to his credit an overture, The Danaides; a violin concerto; a symphonic poem (The Golden Sword) and Rhapsody and Capriccio, both for orchestra. The last named opus had its local premiere in Carlsbad yesterday afternoon at the Kur Orchestra concert under the direction of Professor Robert Wanzer. The Capriccio is a modest piece, well made, tuneful and rippling, utilizing the orchestra without any modern extravagances and yet obtaining sufficient color and complexity. Much applause greeted the lively performance of the Esterhazy score, which has been heard frequently in Central Europe during the past season. The Count assuredly is not one of those composers about whom a witty courtier said: "Be careful how you criticize the compositions of kings and nobles, for you can never tell who might have written them."

In the Leipzig Neueste Nachrichten, its Berlin correspondent tells that he had an interview with Wilhelm Furtwängler not long ago, and that the noted conductor diagnoses music as having reached a "crisis." The term sounds familiar.

At first thought the musical mind associates Czecho-Slovakia (Bohemia) chiefly with Dvorák, Smetana, and Fibich (and with Kubelik, Sevcik and Weinberger's Schwanda thrown in for good measure) but a bit of pondering and research truly astounded one with the importance of Czech contributions to the tonal art, as regards composers, performers, teachers, and learned writers. In the last named class one need only recall Ambros, Pfohl and Hanslick. Bennowitz (onetime director of the Prague Conservatory) and Tomaschek rivalled Sevcik as influential teachers. That violin master, by the way, gave us beside Kubelik, also Kocian, Ondricek, Marie Hall, Sascha Culbertson, Prihoda and many others. Born in Bohemia, too, were the pianists

Dreyschock, Moscheles and Alfred Grünfeld; the violinists Witek, Zajic, Halir; the cellists Heinrich Grünfeld and Popper; the tenors Burrian, Slezak and Tischatchek (Wagner's early exponent and creator); the conductors Stransky, Egon Pollak; the inimitable Schumann-Heink (generally considered of German origin); the sopranos Emmy Destinn and Elise Kutschera; the Bohemian String Quartet and Prague Male Chorus; and the composers Proch, Bendel, Schulhoff, Friml, Suk, Nedbal, Stamitz, Navratil, Napravnik, and—Mahler. And many other names could be added to make that distinguished list even longer.

On a recent Sunday morning, radio listeners in Vienna could hear the following before noontime luncheon: a nine o'clock Bach recital for piano and organ, a symphony concert, musical lecture, popular orchestral concert, chamber music program, and performances at the Saengerbund Festival in Frankfurt, Germany. There were no sermons.

Max Reinhardt has been officially declared a Czechoslovakian subject (home in Pressburg-Bratislava) after long consideration of the matter.

Ottokar Bartik and Mrs. Bartik are here, and we had a heart to heart talk about "the good old times" at the Metropolitan, when the dance director not only did terpsichorean duty but also acted as the manager of his Bohemian compatriot, Emmy Destinn. The Bartik home is in Prague.

Here is one of my timely lessons from Anton, amateur politician and my masseur:

"I hate to read about statesmen dining together."

"Why?"

"Because on such occasions they always arrange some sort of conference in Geneva, Lausanne or other pleasant places. And all they ever achieve at those conferences is to decide on the next date for dining together."

However, I finally got even with Anton, who while he had me writhing daily under his mighty fists, delivered himself of long harangues regarding world conditions. As I arose safely from the last punishment of the series, I said: "Listen, Anton, instead of endeavoring to seek remedies for cosmic ills, why don't you try to invent something really useful?" "For instance?" he asked angrily. "Well," was my parting suggestion, "for instance, a device for keeping pebbles out of one's shoes on the over-gravelled walks of Carlsbad." I shall never forget Anton's look of hurt and reproach.

When one has made his twenty-fifth visit to Carlsbad for the Kur, he is presented by the City Council with an illuminated and inscribed volume called Carlsbad Art Portfolio. I hope I never get it.

Perhaps the foregoing paragraph sounds a bit ungrateful, for I have just finished the concluding treatments of my three weeks' Kur, and am pronounced ideally fit once again for the stratagems, treasons and spoils of musical life in America during

1932-33. (As preparation, I am off in a few hours for Salzburg, now filled with the annual festival assortment of conductors, singers, instrumentalists, managers and sideline observers.) There is something of humorous faking about the Carlsbad Kur, so far as most of the "patients" are concerned. The waters, baths and other treatments create the imposing and somewhat frightening atmosphere (and of course are medicinally beneficial) but the real profit to be derived from the stay here is the complete change from one's usual course of life. You exist on the basis of schedule—early bedtime and rising, strict diet, no alcohol, and no end of walking. Doctor Erenyi tells me that after twenty-two years of experience here with Americans, he believes that ten per cent are really ill and have organic troubles; fifteen per cent need rest and temporary change of habits; and of the remainder, five per cent drink too much, and seventy per cent eat too much.

Three days in Salzburg, several in Paris, a one-week stay in Majorca (with a visit to the Chopin-Sand shrine) and then aboard the good ship SS. Bremen for a fast sail to my cobwebbed Musical Courier desk, covered with unanswered letters, kind contributions to Variations, new music and books for review and—no unpaid bills, I hope.

All Quiet on the Musical Front

There is at the present moment little that the musical factions can quarrel about, and keen observers are of the opinion that so much peace is not any too good for the tonal cause.

Progress has always come from discontent or disagreement. The moment all are united in the idea that everything is all right or that no further advance seems possible, the art begins to retrograde.

When certain composers of the dim ages decided that the time had come to break away from the early hampering influences in music, the first step was made toward the rapid development which resulted in a Haydn, Mozart, Beethoven and their successors. Bach had his admirers and disparagers, so did Gluck, Handel, the classical symphonists, Chopin, Wagner, Liszt, Strauss, et al. Sects, cliques, camps were formed and some of the quarrels took on the aspect of miniature wars, fortunately bloodless, but bitter enough and full of intrigue, trickery and unfavorable and venomous propaganda.

In recent times one has only to recall the Wagner imbroglio, the Strauss persecution, the pitched battles between the Programmatists and the Absolutists, and the Musical World War, with the conservatives on the one side and the modernists on the other. Unfortunately all those issues have been threshed bare and there is nothing now to engender heat and argument in the ranks of the apathetic tonalists.

A German writer once stirred the world by saying that war is necessary to prevent the peoples from becoming too plentiful. So, in music, dissensions are advisable to keep the practitioners and the populace from becoming too indifferent.

What is there to quarrel about now? The opera crisis, the case of Mahler or Bruckner, the true value of Schönberg and Stravinsky, the effect of tone films on musical art, the future of jazz as a symphonic element? All are exploded material and unable any more to bring about even a piffing difference of opinion.

What we need in music is a new, a great, a stirring, a provocative, a fury-rousing issue. If anyone has one, let him produce it now.

Progress

By the recent announcement of the Baldwin Piano Company concerning its new type instrument entitled the Masterpiece Model, once again this industrious and progressive firm has benefited musicians in an artistically practical manner. Not content to leave its excellent pianos as they have been made for years, this far-seeing organization has experimented with its instruments and has successfully produced a piano which, still retaining the enduring qualities of previous pianistic manufacture, has gained scientific tonal accuracy. Year after year, the staff of the Baldwin engineers has conducted experiments on pianos in laboratories and pianos in use. Musical authorities of America and Europe were called in constantly to analyze, check and re-check the discoveries of these engineers. Now they have achieved a tone standard of resonance, solidity and richness. Such pianists as Bauer, Gieseking, Barth, Naegele, Lhevinne, have approved this model and expressed their admiration and thanks to the men who have produced it.

The Baldwin Piano Company has accomplished much for good music. Pianists will be able to better their interpretations and audiences will hear musical nuances which have not reached their ears before.



SOME BARRYMORE ART
(From the Bruce McRae Collection)

John Barrymore, screen hero, is a devoted draughtsman in his leisure hours. The accompanying sketches come from his pen, and convey impressions of vocalists delivering those matchless lines, "Asleep in the Deep," and "Then What Care I, Though Death Be Nigh?"

Lily Pons Is Accorded an Ovation at Colon Opera

Box Office Receipts Break Records—Rock Ferris Gives Sixteen Recitals

BUENOS AIRES.—Lily Pons is the music season's sensation here. The French soprano came heralded by glowing reports and her arrival was the signal for a general rush to the box office, with the result that the receipts for her performances broke even Caruso's records. To obtain tickets for her last two appearances people stood in line from six o'clock in the morning. Her singing satisfied the critical audiences who applauded her vociferously every time she appeared. There was no question but that she was liked in all her rôles and her success was flamingly brilliant.

A special concert was given in the National Theatre on May 30, directed by Adriano Lualdi, including some compositions of his own. May 31 brought a performance of Tosca, with Gina Cigna and Lauri Volpi, Victor Damiani, Salvador Baccaloni, and Franco Paolantonio conducting. Ferruccio Calusio led Pagliacci on June 18, with Lauri Volpi and Isabel Marengo. An admiring audience greeted Stravinsky's Fire Bird, featuring Maria Ruanova, Dora del Grande, Boris Romanoff and Francisco Gago, supported by a ballet trained by Fokine. Other presentations of the season included a sec-

ond Pagliacci, Thamar (by Balakireff, with choreography by Boris Romanoff), Boris Goudounoff, Wolf-Ferrari's Secret of Suzanne, Puccini's Gianni Schicchi, another performance of the Fire Bird, and Gabriel d'Annunzio's lyric drama Francesca da Rimini, which proved rather too chaotic for Argentine taste. Turandot, given on July 5th, was a spectacular success, with Gina Cigna in the title rôle and Humberto di Lelie as the Tartar King, Isabel Marengo doing splendid work as Liu, the young slave. Another performance of La Bohème brought a new Argentine soprano, Aida Cipelli. Norma was given twice with Gina Cigna, Luise Bertana and Maria Nastro.

Rock Ferris, pianist, was heard in a series of sixteen recitals, one of them a two-piano program with Claudio Arrau, Chilean pianist. Mr. Ferris is a brilliant artist, who has won a large following on this and other visits to Buenos Aires. Remo Bolognini, Argentine violinist, who studied with Ysaye, gave several concerts. The London String Quartet were heard on August 1, 5 and 7, offering programs of sterling chamber music, played with discriminating and artistic finesse.

A. H.

FROM OUR READERS

Shelving Some of the Classics

Lebanon, Ind., August 2, 1932.

To the Musical Courier:

May I submit a list of orchestral works which I believe should be placed on the shelves for a period of from three to five years. These works are played every year by our leading orchestras, and I believe a rest would enable us to hear them with a more eager anticipation. Let our conductors introduce new music, especially that of American composers during this period, as well as some of the music of the old masters which is heard only now and then. My list follows: Bach's suite, No. 4, D major; Beethoven's symphonies No. 3, 5, and 7; overture, Leonore, No. 3; Berlioz' overture Le Carnaval Romain; Brahms' symphonies No. 1, 2, 3, and 4; Variations on a theme by Haydn, op. 56a; Casella's Rhapsody Italia; Debussy's prelude to The Afternoon of a Faun; Iberia, Images for Orchestra, No. 2 and two nocturnes, Clouds and Festivals; Dohnanyi's suite for orchestra, op. 19; Dukas' scherzo, L'Apprenti Sorcier; Dvorák's New World Symphony and his Slavonic Dances; Franck's symphony in D minor; Grainger's Shepherd's Hey; Glinka's overture to Russian and Ludmilla; Grieg's piano concerto; Holst's The Planets; Honegger's Pacific 231; Ibert's Escales; Liszt's symphonic poem, Les Preludes; Mendelssohn's scherzo to A Midsummer Night's Dream; Rachmaninoff's symphony No. 2; Ravel, La Valse; Respighi's The Pines of Rome; Rimsky-Korsakoff's symphonic suite, Scheherazade and overture, The Russian Easter; Schubert's Unfinished Symphony and symphony in C, No. 10; Scriabin's The Divine Poem; Sibelius' tone poem, Finlandia; all of the tone poems of Richard Strauss; Johann Strauss' Blue Danube Waltzes; Schumann's piano concerto; Tchaikovsky's Overture, 1812, Marche Slave and Fantasia, Francesca da Rimini; Wagner's Traume, prelude to Lohengrin, Tannhäuser March, Ride of the Valkyries, Magic Fire Spell, overture to Rienzi, prelude and love

death from Tristan and Isolde, and Brunnhilde's immolation from Die Gotterdammerung; Weber's overture to Oberon, and Wolf-Ferrari's overture to The Secret of Suzanne.

This list includes some of my favorite orchestral works, but why play them to death? I hope this does not start a discussion.

H. C. GREGORY.

Week's Events at George Washington Stadium, New York

The last week but one of the summer concerts of the New York Orchestra (Modest Altschuler, conductor) at George Washington Stadium, New York City, brought a varied list of attractions. On August 16 and 17 the Pan American Opera Company presented La Traviata and a double bill, Cavalleria Rusticana and I Pagliacci. The company is an excellent one, and gave effective performances from a musical standpoint, although dramatically handicapped by the difficulties of the outdoor stage equipment. August 19, Irma Duncan and the Isadora Duncan Dancers held the boards, offering choreographic interpretations of Schubert's Ave Maria, Moment Musicales, the scherzo from his seventh symphony and several of his waltzes; three Slavonic Dances by Dvorák; and the Southern Roses waltz by Strauss. The group is imbued with the tradition of Isadora Duncan, and its art is a worthy continuation of her own.

Shakespeare's Comedy of Errors, given by the Sir Philip Ben Greet Players, came on August 20. Appropriate orchestral music was interwoven with the dramatic action, and there was an instrumental interlude after the first act when the music was broadcast. The Sir Philip Ben Greet Players repeated the success of their earlier appearance at this stadium in Midsummer Night's Dream. The following night billed Daniel Wolf, pianist, as soloist in Liszt's Robespierre overture and a Liszt fantasia. The orchestral numbers included a composition by Mr. Altschuler, Humoresque, Tinkle Tinkle and Gounod's Hymn to St. Cecile. Large audiences were present and much enthusiasm was displayed.

In the former opera Florence Misgen and Ugo Martinelli took the leading parts. Miss

LONDON SYMPHONY ORCHESTRA DECLARES WAR ON NEW NATIONAL ORCHESTRA

LONDON.—The London Symphony Orchestra, by its sudden decision to give its usual Queen's Hall concerts in the autumn, has undoubtedly complicated the problem of the formation of the proposed new national super-orchestra under the direction of Sir Thomas Beecham. A necessary preliminary to the formation of this new orchestra was the dissolution of the L. S. O. At the moment, therefore, the situation is as follows: the only symphony orchestra in being—apart from that of the B. B. C. is the L. S. O. Various symphony concerts are due to begin in October, and, according to the arrangements, are to be performed by the new orchestra which is not yet in existence. Meanwhile Sir Thomas Beecham and his second in command, Dr. Malcolm Sargent, are in Austria, and the season is only two months away. M. M.

Misgen was a charming Violetta, and sang with pure tone and impeccable style. Mr. Martinelli, as her lover, found the music a grateful medium for his voice of excellent quality and wide range. He also proved to be a skillful actor.

M. L. S.

Chaliapin Wins Suit Against Soviet

(Special cable to the Musical Courier)

PARIS.—Feodor Chaliapin was awarded \$400 by the French courts in a suit against the Soviet Union for the unauthorized publication of his memoirs, in which, he states, his political ideas were distorted. I. S.

Scenery Designs for 1933 Bayreuth Festival Approved

Scenic plans for the Bayreuth Festival performances of the Ring and Die Meistersinger in 1933, as carried out by Prof. Preetorius, have been approved by Winifred Wagner and General-Intendant Tietjen. Prof. Preetorius will superintend the actual construction of the scenery in the Festspielhaus studios.

Vienna Opera Opening

VIENNA.—September 1 is the date for the reopening of the Vienna Opera, with Aida. September 2 marks the beginning of the Wagner Ring cycle, to be done on four successive evenings. R. R.

OBITUARY

Mrs. Charles C. Taylor

BINGHAMTON, N. Y.—Mrs. Charles C. Taylor, one of the oldest teachers of piano in this city, died at the City Hospital on August 16 after an operation. She was a pioneer teacher in Binghamton and its surrounding territory, and several local musicians were the products of her studio. Mrs. Taylor studied music in England and Germany, and became a pupil of Rafael Joseffy. A son, daughter and grand-daughter survive. M. S. C.

Pietro Florida

Pietro Florida, composer of the opera, Maruzza, which was produced in Italy in 1894, died at the Medical Center, New York City, on August 16 after a long illness. He was seventy-two years old.

He held the title of Baron Napolino di San Silvestro, and is said to have attended the court of the Bourbons. In 1904 he came to the United States, and was occupied in writing piano and orchestral works. A widow and daughter survive him.

Mabel H. Emerson

ARLINGTON, MASS.—Mabel Holmes Emerson, daughter of Professor Luther O. Emerson, composer, died at the home of her niece here on August 17. She was born in Greenfield, Mass., in 1862.

Dr. Victor Prüger

VIENNA.—Dr. Victor Prüger, who died suddenly here, was a prominent official of the Ministry of Fine Arts and Education. His recent conflict with the faculty of the State Academy of Music was widely discussed in the press. Dr. Prüger was formerly the government representative of the State Theatres, a function which he held until Franz Schneiderhan succeeded him in this office as General Intendant of the Austrian State Theatres. P. B.

Professor Karl Stiegler

VIENNA.—Karl Stiegler, horn player of the Vienna Philharmonic Orchestra, died here from heart failure while a surgeon was amputating his left leg. Gustav Mahler had engaged him for the orchestra of the Vienna Opera of which Stiegler was one of the prominent members for thirty-three years. He was fifty-eight years of age. B.

Zoltan Döme

MUNICH.—Zoltan Döme, once eminent Hungarian tenor, died here after a short illness. He was originally an iron-worker, until his voice was discovered by Pauline Lucca, who accidentally heard him sing. Döme made his debut at Vienna in operetta and had a career as a baritone. In 1893 he became a pupil of Sbriglia in Paris who made him a tenor. One year later Döme

sang Parsifal at Bayreuth, opposite the Kundry of Lillian Nordica, whose husband he later became. He was sixty-eight years of age at the time of his death. B.

Philip A. Myers

Philip A. Myers, inventor and head of the F. E. Myers & Bro. Company of Ashland, Ohio, died on August 5 at the Wade Park Manor in Cleveland. His death was the result of an automobile accident in which he was injured Memorial Day. His widow, Josephine Forsyth, soprano and composer, their daughter, Phyllis Arlene, three years old, a son, by a former marriage, Guy Chase Myers, several brothers and sisters and three grandchildren survive. Mr. Myers owned patents for 1,000 inventions, from which he acquired considerable wealth. The firm of F. E. Myers & Bro., a pump manufacturing concern, was the largest industry of its kind in the world. Mr. Myers shunned publicity in his philanthropic work, but it is known that he sent scores of young men and women through college, and has been the benefactor of many destitute families. His marriage to Miss Forsyth took place in 1928. The night before their wedding she composed the musical setting to The Lord's Prayer which has been widely sung both in the United States and abroad.

Franklin Keboch

Franklin Keboch, pianist, post-graduate student of the Juilliard Graduate School, New York, died at the home of his parents in Pittsburgh, Pa., on August 14 at the age of twenty-four. He had been ill only three days.

Mr. Keboch entered the Juilliard Graduate School in 1926 where he studied piano with Ernest Hutcheson and Oscar Wagner, and composition with Rubin Goldmark. During the last few years he was active in concert work as soloist and accompanist.

Charles A. Clary

INDIANAPOLIS, IND.—Charles A. Clary, fifty-one, soloist of the Middle West, died at his home here. He was a member of the First Presbyterian Church and had devoted much of his time singing for that church as well as at the Second Presbyterian and the Hebrew Temple. Funeral services were conducted from the Tabernacle Presbyterian Church, in charge of the Logan Lodge, No. 575, F. and A. M., with burial in Memorial Parke Cemetery. The widow, two sons, two brothers and a sister survive.

Eli Klein

KOKOMO, IND.—Eli Klein, eighty-two, father of Miriam Klein, opera singer, died at his home here on August 10. Mr. Klein was a native of Russia, coming here twenty-eight years ago to enter business. He was the father of three sons and three daughters who are his survivors. Funeral services took place in Indianapolis.

George Whitfield Andrews

HONOLULU, HAWAII.—George Whitfield Andrews, organist and composer, died here on August 18. He was musical director of the Central Union Church of Honolulu for the past year, coming from Oberlin, O., where he was an instructor at Oberlin Conservatory for forty-nine years. He was seventy-one years old.

Mr. Andrews was one of the founders of the American Guild of Organists and appeared throughout the United States as a concert organist. His works include ten sonatas and shorter pieces for organ, and unpublished compositions for piano, organ and orchestra, written for his students and friends.

A scholarship fund bearing his name was presented to the Oberlin Conservatory by his former pupils at the time of Mr. Andrews' retirement.

Edna Rothwell Ford

Edna Rothwell Ford, pianist and accompanist, and formerly a member of the National Broadcasting Company staff, died at her home in New York City on August 21. She is survived by her husband, Franklin Ford.

Peter Lang

Peter Lang, light opera singer, and a member of The Bostonians, died in New York on August 21. For several years past he appeared in legitimate stage productions, and at the time of his death was rehearsing in Another Language. He was sixty-five years old, and is survived by his wife. He was a member of the Lambs.



European tourist: "So Chopin used to visit this inn, eh? How did he ever stand that jazz orchestra?"

MARCONI COMPLETES SHORT RADIO WAVE EXPERIMENTS

Accomplishment Will Benefit Broadcasting

Guglielmo Marconi states that he has completed experiments which he has been making with ultra-short radio waves which will permit of transmission on these waves in such a way as to overcome the earth's curvature. Signor Marconi sent a message to Marchese Luigi Solari that communications had been held successfully on fifty-seven-centimeter waves across a distance of 168 miles, portable reflectors being used and clear results registered both by radio telephone and radio telegraph. This discovery is expected to prove of great importance because formerly it was impossible to use ultra-short waves as a medium except between two points in a line of vision. Signor Marconi's success in "bending" these waves opens a method to much cheaper transmission, which, according to experts, is likely to revolutionize the science.

A. B. Chamberlain, chief engineer of the Columbia Broadcasting Station, issued a statement: "If Marconi's discovery has been correctly interpreted in the press reports, an entirely new field of radio and television transmission has been opened up, though the change will probably be gradual. Use of the ultra-high frequency band, with its consequent short wave length will make possible great economies in transmission by thousands of stations without interference."

Charles W. Horn, general engineer of the National Broadcasting Company, a former associate of Marconi, said: "If the press reports correctly interpret Marconi's achievement, Mr. Marconi has done a wonderful thing, something not believed possible heretofore. It is also probable that he has developed some new principle unknown to other engineers. If this is true, the achievement ranks with the original development of wireless telegraphy."

A more extensive and technical comment is issued by Nikola Tesla, noted electrical engineer and a pioneer in the radio field: "That ultra-short waves can pass around

obstacles such as presented by the spherical shape of the earth is nothing new. We are telephoning with short waves to the greatest terrestrial distance without difficulty. But this is only due to the fact that the ether or universal medium which transmits the waves is not a solid body as assumed by Maxwell and Hertz, but a gas just like any other, except that it is of inconceivably greater tenuity. This was established by

STATIC

George Earle has returned from a tour of the South. . . Jacques Renard is recovering from an illness that confined him to bed for more than five weeks. . . Max Pollikoff has left for a month's vacation in Canada. . . Morton Downey will return to the air within a few days. . . Harold Stokes believes that music is the way to a woman's heart. At least he used that method in wooing his wife, and finally won the word "yes" when he wrote a song which he appropriately called *Would You, Could You, Dear*. . . Swampscott, Mass., is the scene of Leo Reisman's vacation days. . . Kleig lights of the movie studios by day and the air-cooled broadcasting studios by night are keeping Nat Shilkret busy fighting off summer colds. . . Ben Bernie will vacation at Saratoga with the hoeses. . . Jack Parker is threatening to take us scribes for a ride—on his yacht.

me in experiments I made with powerful high potential vacuum tubes in 1897.

"That the ether is a gas is most fortunate, for if it were a solid body, transmitting transverse oscillations, the signalling by short electrical waves would be very much circumscribed. As I have announced on previous occasions, I have experimented with waves from one to two millimeters long, and I have found them still capable of affecting receivers at a considerable distance from the rectilinear path. Furthermore, it is well known that short waves are reflected from the upper strata of the air, and this fact has been made use of in transmission to greater distances.

"Much work in this direction has been done by experts in this country. There is no particular advantage of using ultra-short waves, because they are less economical to produce and propagate preponderantly in a straight line. For this and other reasons their practical use is of limited value.

"I believe, though, that in time we will discover chemical methods of producing very short electrical waves in an extremely cheap and simple manner, without my complicated apparatus, which their generation now requires. I have done some experimenting in that direction, and am hopeful that either through my own efforts or those of others this problem may be solved, in which case a very simple and inexpensive apparatus, meeting the practical requirements, could be provided for general use.

"I regret very much that wireless experts throughout the world cling to the Hertzian theory and continue to build apparatus conformably to that idea instead of designing

the transmitter for the transmission of sound waves, which would insure incomparably better results."

Delegates to Madrid Radio Conference Sail

The American delegates to the International Radio Conference opening in Madrid September 3 will go uninstructed in the matter of long wave broadcasting. Their position is to be influenced by the attitudes of the delegates from Canada, Mexico and Cuba. Many hope that these countries will consent to adapt long waves and so relieve the congestion in the present band of wave lengths allocated to North America.

The delegation appointed by President Hoover sailed on August 17. It is headed by Judge E. O. Sykes, acting chairman of the Federal Radio Commission who has served that body since its inception in 1927. The technical problems of the conference are to take the attention of Dr. C. B. Jolliffe, chief engineer of the commission, who was technical adviser in 1927 and knows the international aspects thoroughly. Walter Lichtenstein, executive secretary of the First National Bank of Chicago, is also a member of the commission. Though unknown in radio, he is an amateur code and cipher expert. His attention will be devoted to the telegraphic phases of the conference.

Governmental economy, allowing \$6 per diem as against \$12 of former times has kept the delegation small.

B. B. C. Announces Service to Colonies

The British Broadcasting Corporation has announced a proposed service that will reach all its dominions and crown colonies. Their programs will be recorded on disks and distributed to those stations subscribing for them. Canada, India, New Zealand, Australia, parts of Africa and of South America will be reached in this way.

This disk circulation will supplement the international program planned to be broadcast from Daventry, England, on short waves for pick-up and re-broadcasting throughout the empire.

The announcement also states that later they hope to reciprocate by broadcasting in England programs produced in the colonies.

The proposed programs are to be national in character, giving to dominion listeners reminders of the life in the mother country. General entertainment offerings will be included as well. It is planned to start the service within the next few months.

British Secure Radio Fees of \$8,109,000

The British Government realized more than \$8,100,000 from their radio monopoly for the year ending March 31, according to the British Broadcasting Company's report to Parliament. Ten per cent of this amount remained in the Post Office Department for collecting the twenty-five cents per month tax per set.

Portugal to Control Radio by Government

Portugal, at last, is joining the list of nations that follow England in government-administered radio. Despite her previous ten-year-long indifference, she is erecting a new 20,000 watt station near Lisbon, with the possibility of making this 100,000 watts if necessary. The Post Office Department will administer the broadcasting and a listeners' conference was held in Lisbon in May to determine on the public taste in air-grams. It is expected that the plant will be completed before the end of the current year.

U. S. History of Music in NBC Library

As the minstrels of old England chronicled the events of their age in rhyme and song, composers of music in the United States during the last century have pictured the trend of the times in much the same manner.

The National Broadcasting Company's music library, one of the largest in existence, contains what is considered to be the most complete working collection of classic, semi-classic and popular music extant.

And the titles of the songs written from 1815 to the present day, tell the story of the people who first sang them. Many of the songs on file antedate 1815, and their origin is unknown, other than that they were written in America.

One of the earliest of these songs is *Old Zip Coon*, which came into existence in 1815. It was a song of the trapper and hunter, and came to be known later as *Turkey in the Straw*.

ON THE AIR



BOB NOLAN, conductor, WJR, Detroit, acts as master of ceremonies whenever any artist of importance visits the city. He appears regularly over the station on the R. G. Dun Cigar Hour.

Frankie and Johnny, which came into prominence in 1840, tells the story of the American Negro before he was freed, and in the hundreds of versions which have been added in the last 90 years, is told a complete story of the Negro's history in that time.

The sentimental trend of the 1840's is shown through the best sellers of those days—Miss Lucy Long, 1842; The Grave of Little Nellie, 1852; and others of like sentiment.

The rush to California for gold is depicted in the popular hit of 1857, The Prayer of the Dying Californian. Everybody sang *Widders Beware*, *Maidens Take Care*. The farmer's experience in the cities is detailed in *Farmer Stubbs' Visit to New York City*, a popular ditty of 1860.

The Civil War brought to the music halls of the larger cities such hits as *The Soldier's Wife*, 1863; *Pa Has Struck Me*, 1865; *They Have Broken Up Their Camps*, 1865;

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Herde Grofe

The Songs We Sang on the Old Camp Grounds, 1866.

Then came a new period of sentimental tunes, many of which are universal favorites today, such as When You and I Were Young, Maggie, which made its appearance in 1866.

Sentiment then seemed to mix with comedy for in 1868 Fat, Fair and Forty, and Popping the Question were favorites.

Titles of some of the songs during the next three decades might well grace the program of any radio dance orchestra today, so modern do they sound. Don't Be Angry With Me, Darling, Don't Forget to Write Me, Darling, were favorites of 1871-72. The Old Log Cabin in the Lane, and Silver Threads Among the Gold, were hits of 1875; While Dancing in the Sunlight, of 1877 vintage, might well have been the title of a Tin Pan Alley hit in 1932.

The year of 1880 brought the first crop of epic verses to music depicting the evils of drink. The Old Bowery Pit, Papa, Don't Let Mamma Weep, and Always Take Mother's Advice, were sung in the home and bar-room. De Brewer's Big Hosses, 1887; A Letter to His Dad, My Mother's Words Were True, Our Husbands, Sucking Cider Through a Straw, and Where Is My Boy Toni,ht? of the 1891 vintage, were great favorites for years.

Fate seemed to have been unkind to Tin Pan Alley in 1893, for in that year three composers, in succession, wrote the following tunes: The Fatal Kiss, The Fatal Marriage, The Fatal Wedding.

That old masterpiece, The Volunteer Organist, came into prominence in 1893, followed by Father, She's My Sister.

Strangely enough, a song entitled Golf was heard in theaters and music halls in 1898. The Spanish-American War was chronicled in song. The Heroes Who Sank With the Maine, Cover With Flowers Each Hero's Deep Bed, and other tributes were written around the events of the war.

Musical Album of Popular Classics Makes Debut Over Columbia

A new program series, presenting vocal and symphonic talent in the Musical Album of Popular Classics, was begun on August 22 over the WABC-Columbia network. Andre Kostelanetz was the conductor, and talent included a symphony orchestra; the Columbia Male Chorus; Theo Karle, tenor; Barbara Maurel, contralto; Della Baker, soprano, and Crane Calder, bass.

The initial presentation opened with Cesar Cui's Oriental, scored by Kostelanetz and performed by the Columbia Male Chorus. Liszt's Liebestraum also was presented in a special arrangement for male chorus, mixed quartet, and solo voices. Della Baker, soprano, and Crane Calder, bass, took the solo parts.

Other selections were Ponce's Estrellita (Little Star), scored for the string orchestra; Rimsky-Korsakoff's Dance of the Biffoons, played by the symphony orchestra, and Schumann's Traumerei, in an arrangement for orchestra, solo violin, and solo voices.

This series probably will continue during the winter months and incorporate many more well known artists and organizations in its programs. It is an additional program of good music broadcast by this radio chain.

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RADIO IMPRESSIONS OF A WEEK

On August 11 the air waves carried the speech with which the astonished Mr. Hoover replied to the notification that he had received the Republican nomination. . . . Dr. Sigmund Spaeth began an erudite new series called The Song Sleuth on WJZ the same night . . . a successor to his sleuthing Tune Detective broadcasts. . . . Countess Albani's clear-toned vocalism was a reminder on Friday night of the pleasing nature of the hours on which she is featured. . . . A fine performance of Aida by the Pan-American Opera Company at the George Washington Stadium, New York, was broadcast over WJZ on Saturday night. . . . Albert Coates' programs from the Lewisohn Stadium (WABC) were intervals of color and beauty. . . . Hector De Lara, baritone, and Garcia's Mexican Marimba Band continue their melodious projections from WEAf each Sunday. . . . Cesare

Sodero's orchestral hour (WEAF) has as soloists Max Panteleieff and Youra Guller, a pianist possessing a strong, vibrant tone of bell-like clearness. . . . John Tasker Howard offered an illuminating survey of three hundred years of American music on WJZ in the afternoon. . . . This was followed by a vigorous program of the Forty-eighth Highlanders Military Band . . . which preceded excellent choral music by the Chicago A Cappella Choir, Noble Cain, director. . . . Sodero's orchestra (WEAF) on Tuesday gave their usual polished performance. . . . Sir Herbert Wilkins, the explorer, was an additional attraction. . . . The scintillant radio program for Wednesday night held Merle Alcock on WEAf, an hour entitled Opera Gems on WOR and, on WJZ, Melody Moments under the capable and authoritative leadership of Josef Pasternack.

NETWORK OF NEWS

WMCA is presenting Henry Lawes, baritone, on regular Sunday evening broadcasts. Mr. Lawes has been heard with the Mendelssohn Glee Club and the Mendelssohn Quartet of which he is a member.

Among the WOR artists to be heard on regular weekly programs is William Mullen, baritone. Mr. Mullen, whose first radio appearances were made abroad in presentations of the British Broadcasting Company, is heard with the Piano Twins, Lester Place and Robert Pascocello.

At the end of the summer the A. & P. Gypsies will have completed their ninth summer on the air. Harry Horlick has been their director throughout this time, and has developed the organization, which began as a group of five men, into a thirty piece orchestra.

An NBC network broadcast of the Vocal Art Quartet, featuring Lily Strickland's song cycle, From a Sufi Tent, presented Selma Johansen, soprano; Alma Kitchell, contralto; Chester Ewers, tenor, and Earl Waldo, bass. The orchestra was under the direction of George Dilworth.

The People's Symphony Orchestra of Brookline, Mass., gave another concert over the Yankee network on August 17, with Will Dodge as conductor. The soloists were Frederick Mann, violinist, and Rose Zulalian, soprano.

Alberta Masiello, sixteen year old pianist who recently arrived in this country, is to be presented by WMCA in a series of weekly piano concerts. Miss Masiello is a graduate of the Conservatory of Milan, and will tour the United States next season.

The Revelers Quartet and Victor Young's orchestra shared a recent Goodyear program with Merle Alcock, former contralto of the Metropolitan Opera Company.

Schubert's Unfinished Symphony formed the major portion of a program of classics presented by the Columbia Symphony Orchestra. Nicolai Berezowsky, its conductor, directed music of Debussy, Brahms, Strauss and Pierné during the remainder of the hour.

A concert under the direction of Cesare Sodero consisted entirely of compositions written by members of the NBC staff. Among the musicians represented were Robert Braine, Rafael Galindo and George Torke.

A Columbia feature of interest was heard when Steve Trumbull interviewed Frank Westphal, Chicago orchestra leader, on a Meet the Artist program. Mr. Westphal is now completing his eighth consecutive year of broadcasting.

The Dorée Operatic Artists and Edward Ransome, former Metropolitan Opera tenor, were heard on August 16 during a program of the Israel Orphan Asylum over WMCA.

Rosario Bourdon, conductor of the Cities Service series, appeared before an NBC audience on August 19 in the role of cello soloist. It was as a cellist that he first attracted attention in music circles, but now is seldom heard performing on that instrument.

In a special program of popular and classical music broadcast over an NBC network Arcadie Birkenholz, violinist, presided as conductor of a novelty orchestra. Soloists on the program were Muriel Wilson, soprano, and Fred Hufsmith, tenor.

Carol Deis, soprano, who came to radio as the winner of an Atwater Kent award, appeared with Barry Devine, baritone, on a Garden Melodies broadcast several days ago. The program, which also featured an orches-

tra under the direction of Hugo Mariani, and Schirmer and Schmitt, piano duo, was heard over an NBC network.

Among the weekly presentations of WINS, one of the most popular is the Saturday Luncheon Musicale, during which Carl Schaiovits, violinist, and Dorothy Victor, soprano, are heard.

Sigmund Romberg's Student Prince provided several numbers for Nat Shilkret's Music That Satisfies program. The orchestra, under Mr. Shilkret's baton, played the Drinking Song, and Arthur Tracy offered selections from the operetta as his solos.

An unusual series of programs is being presented by Archer Gibson, NBC organist, during August and September. During his recitals on the organ from the New York City home of Charles M. Schwab, Mr. Gibson is featuring the favorite selections of eminent people. One recital was devoted to the favorites of John D. Rockefeller, Jr. They are the Largo from Dvorak's New World Symphony, Kreisler's Old Refrain and the Waltz Romance of Brahms.

Combining an aria from Bizet's Pearl Fishers with several lighter songs, Richard Crooks gave a program on a recent Firestone Hour. William Daly conducted the orchestra for this NBC program.

A new program known as Happy Times with Irene Beasley was recently inaugurated on a Columbia network. Although the series has been planned primarily for children, it also has found an audience among adults. Fred Berrens and his orchestra are heard with the young contralto.

Jacques Fray and Mario Braggiotti presented another program of their piano arrangements August 19 for CBS audiences.

The Russian Balalaika Orchestra was the guest feature during a recent broadcast of the Kodak Week-End Hour over a Columbia network. Nathaniel Shilkret and his orchestra, the male quartet and Thelma Kessler also contributed their talents to the program.

Andre Kostelanetz directed a forty-piece orchestra and a large chorus, with Helen Board, soprano, and Evan Evans, baritone, as soloists, during a recent concert which came through Columbia stations.

A recently organized orchestra under the direction of Howard Lally is heard three times weekly over WOR from the Westchester Country Club in Rye, N. Y. Eddie Willis and Freddie Barth are the vocalists.



HARRY KOGEN,
conductor, NBC, Chicago, is known
throughout the nation. He is heard
on at least eighteen programs per
week. (Maurice Seymour photo.)

Johnny Green has become associate director of Buddy Rogers' California Cavaliers Orchestra. Mr. Green is known as a composer and arranger.

Selections from Gilbert and Sullivan's Mikado were offered by the New York Symphonic Mixed Choir over WINS. The group, which is heard frequently as a regular feature of the station, is under the direction of Warren Scofield.

Although they are still touring theatres throughout the country, the Mills Brothers are continuing their broadcasts twice weekly over the CBS network.

Leonard Joy makes his own arrangements of several of the numbers on each of the Nestlé Chocolateers broadcasts.

Anson Weeks and his orchestra have become an exclusive feature of the National Broadcasting Company. At present they are broadcasting from the Mark Hopkins Hotel in San Francisco, and have been heard on several commercial programs.

Columbia audiences had the pleasure of hearing Albert Coates' interpretation of the Brahms' symphony in C minor during the broadcast from the Lewisohn Stadium.

A medley of Spanish selections was offered during a recent broadcast of Piano Pictures by Peggy Keenan and Sandra Phillips. The piano duo is a regular Columbia item.

The weekly radio program of the La Forge-Berumen Studios over WABC, August 11, was given by Marguerite Barr MacClain, contralto, and Mary Miller Mount, accompanist-pianist.

During a recent broadcast of the Salute to the States series honoring Rhode Island, Frank Black, who directs the program, played the compositions of one of the state's eminent sons, George M. Cohan. Theodore Webb and a male octet were heard as soloists.

Under the name of the Dixie Duo, Alice Thwing and Jean Newhouse are presenting a series of programs over WOR. The young artists, both contraltos, have been on the air for some time and have also appeared on the stage and in concert. Their program is heard twice weekly.

RADIO PERSONALITIES

LEONARD JOY

When Leonard Joy's thirty-one piece orchestra went on the air, it was the first time a big dance orchestra composed entirely of stringed instruments had been heard in a broadcast. Joy and the NBC officials conceived the idea, and the new type of dance orchestra has met with much favor by the active listeners for whom it has been designed.

Joy not only directs the orchestra but arranges all its music. Of necessity the orchestration of the dance numbers is entirely different from the musical arrangements used in other dance orchestras.

This musician was born thirty-five years ago in Claremont, N. H. He evidenced an aptitude for music from his childhood days, and before he was twenty he had become proficient in playing the piano, the drums, the guitar and the cornet. In college he majored in musical subjects and later studied arranging and composing under Florida. When he was graduated from Dartmouth, and after an interim, during the war, in which he was in the aviation service, he worked as a free lance, arranging music for a number of music publishers. He played the piano in orchestras on the Keith circuit for two years. In 1927 he deserted the theatre orchestra pits for the recording studios of the Victor Company, where he became assistant to Nathaniel Shilkret, who was recording manager.

For the past three years Joy has conducted the orchestras used as accompaniment in recording most of the eminent vocalists of the day. He has also arranged most of the music for the Victor popular records. At the present time he holds the position of musical director for the RCA-Victor Company.

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European Operetta Forecast

BAD ISCHL (AUSTRIA).—What politicians in balmy pre-war days used to term the "European equilibrium" still holds good today in the field of music at least. If Switzerland is the summer hunting ground of Europe's conductors, Austria—meaning Bad Ischl—still remains the favorite gathering place of Europe's prominent operetta writers. To spend at least a portion of the summer at Bad Ischl in the Austrian Salzkammergut, is more or less a question of prestige for the musician who wishes to rank among the operetta authors—and a practical need as well, for Ischl is without doubt the operetta stock exchange of the old continent. Here, where old Emperor Francis Joseph used to rally crowned heads and diplomats as his guests for his summer *séjours*, the kings of operetta now receive librettists, publishers, agents and stage stars. Here the European operetta map is being made for the following winter season, year in and year out.

One single old Ischlite is missing this year. Franz Lehár has not yet arrived, and his beautiful villa in Franz Lehár Strasse still holds its winter sleep. Lehár is at Vienna—much to the bewilderment of those who know, and who are making many a guess at the reason why. There seems to be, however, no other cause for his absence but that Lehár prefers to finish his new operetta quietly there. It is a piece called *Giulietta*, on a Spanish subject and with a pocket-edition Carmen as the heroine. Richard Tauber (also an old Ischl habitué, by the way) is to sing the tenor rôle in it. Lehár's second piece for next season will be a new edition of *The Ideal Wife*, a piece which was a moderate success at Vienna nineteen years ago and which is now being rewritten for Gitta Alpar, Hans Heinz Bollmann and Michael Bohnen in the chief rôles. Oscar Strauss, Vienna's second classicist of operetta, has finished his operetta for Fritz Massary, named *The Marquise's Garter*, and is now at work upon a new one named *The Ballerina*, around the figure of La Paiva, the French danseuse. This year, for the first time, Strauss has brought his two promising sons—Erwin, composer, and Leo, librettist—and initiated them in the inner ring of Ischl's upper ten. The two young men are working on a musical play, *Jessie Among the Gang-*

sters (a topical American subject) and on a piece described as a Reinhardt parody named *The Dancing Shylock*. Erwin Strauss, has completed the incidental music and songs for Heinrich Mann's play (soon to be produced at Vienna), Professor Unrat, the plot of which is identical with the subject matter for *The Blue Angel* picture of Jannings and Dietrich fame.

Emerich Kalman, the third of the most prominent Viennese operetta writers, is composing a new film for the Ufa, and composing a new operetta, as yet unnamed. Kalman will celebrate his fiftieth birthday in October, and Vienna is getting ready to commemorate the event. Robert Stolz (composer of *Zwei Herzen im Dreivierteltakt*), is remaking this popular film into an operetta, and completing a piece called *Venus in Silk*, which will have its world première at the Drury Lane Theatre, London, next fall. In Vienna, the tenor rôle is to be created by Jan Kiepura. Paul Abraham, Hungarian composer who sprang into prominence with *Victoria and Her Hussar*, is writing an operetta with the title, *Ball at the Savoy*. Michael Krausz, his countryman, is at work on a piece called *Don't Speak to Me of Faithfulness*, and Jean Gilbert an operetta named *The Lady with the Rainbow*, and one entitled *The Pirates*. Leo Ascher's latest piece is as yet unnamed. Eduard Künneke will bring out two new *œuvres* next season, *Naughty Paulette* (written around the figure of Pauline, Napoleon's niece), and *Aber, Charlotte*. Other new musical comedies in prospect are *The Love Attaché*, by Ralph Erwin (composer of *Ich küsse Ihre Hand Madame*); *Kiki* (based on the comedy of that title), by Werner Heymann; *The Green Cat* by August Pepöck. Two new Hungarian composers will be among next season's authors: M. Szabolcz with *Maya*, which was a local success at Budapest; and Z. Kohyati, who makes his debut with an operetta entitled *Tango at Midnight*. At least one prominent writer is not among those present at Bad Ischl: Fritz Kreisler, whose new comic opera is expected for the new season at Vienna. It is called *Sissy* and deals with the pre-matrimonial romance of Empress Elisabeth of Austria, nicknamed Sissy by her closest family. The première is scheduled for December 23 at the Theater an der Wien, Vienna. PAUL BECHERT.

Vienna Opera Plans for Next Season Announced

VIENNA.—Prior to leaving for his duties at the Salzburg Festival, Director Clemens Krauss gave out a statement concerning his plans for the Vienna Opera's coming season. The new artists added to the roster include Frida Leider, who will sing Brünnhilde in the Ring cycle early in September, and Helge Roswaenge, formerly of the Berlin Opera. Roswaenge will sing Tamino to Elisabeth Schumann's *Pamina*, in a re-staged production of *The Magic Flute*. This work, conducted by Krauss and supervised scenically by Dr. Wallerstein, will continue the Mozart cycle begun with *Così fan tutte*, *Marriage of Figaro*, and *Idomeneo*. Krauss' policy of unearthing new Verdi works at intervals, is to be continued with a production of *Macbeth*. The first novelty of the season will be Robert Heger's opera, *Bettler Namenlos*, which was such a success at Munich. Krauss is to conduct, and Max Lorenz, Viorica Ursuleac, Adele Kern, Rosette Anday, Alfred Jerger and Richard Mayr will be the singers. János Kricka's *Spuk im Schloss* is scheduled as the second new work of the season. Renzi, Parsifal, and Tristan will be restudied, and Maria Jeritz is to sing Brünnhilde in *Siegfried* and *Götterdämmerung* for the first time, in addition to *Fedora*, to be produced in October with the composer, Umberto Giordano, conducting.

Further novelties which are being considered are Busoni's *Doctor Faust*, and Janacek's *From a Dead House*. A Pfitzner *Week* is planned, and the following operas are to be restudied and partly recast: Strauss' *Helen of Egypt*; Mozart's *Idomeneo*, and Korngold's *Wunder der Heliane*. Ettore Panizza has been engaged to direct Italian operas at the Staatsoper. P. B.

Metropolitan Artists Heard

GREENWICH, CONN.—An operatic concert, including part of the last act of *Louise*, with Leon Rothier, Ina Bourskaya and Thalia Sabanieva, all of the Metropolitan Opera Company, was presented as the third mid-summer concert of the Beach Club in Belle Haven on August 24. The concert series is in charge of Mrs. George Pynchon, Jr.

Italian Music Scholarship Offered

A scholarship of 2,000 lira at the Princess Mafalda School of Harpists, Rome, was presented to the International Federation of Business and Professional Women during the fifth annual good will tour of the latter organization. The award provides special

BUDAPEST OPERA IN REVOLT

BUDAPEST.—The Budapest public is in a state of great excitement over the events at the Budapest Royal Opera, and Director Radnai of that theatre is the center of heated attacks. Owing to restrictions commanded by the Hungarian government, Director Radnai effected cuts in the salaries of the singers which in several cases go as far as fifty per cent. At the same time, however, according to the singers and to reports in several Budapest papers—Radnai himself is drawing a big salary which remains uncut, and Sergio Falloni, the Opera's Italian conductor, is to receive his uncut salary of \$20,000 per annum. Director Radnai, it is stated in the press, has left Budapest to spend the summer in an Austrian resort, and the future of the Budapest Opera is said to be uncertain. B.

cluding three New York recitals. Armand Tokatyan, on his return from Europe in October, goes directly to the Pacific Coast for a concert tour which will continue until the opening of the opera season. Florence Austral, who comes back to America in November, is to tour in England with the Covent Garden Opera Company in the rôle of Isolde during the fall. The first performance of a new sonatine by Carlos Chavez, Mexican composer, is programmed by Rudolph Ganz for one of his piano recitals during the coming season.

Edwin and Jewel Bethany Hughes in Recital

This summer's series of recitals by members of the master class of Edwin Hughes of New York was concluded on August 17 with a program by Mr. Hughes and his wife, Jewel Bethany Hughes. These exponents of two-piano music displayed their polished art in a list of numbers which comprised Wilhelm Friedemann Bach's sonata in F, Andante and Variations by Reinecke, Schumann's *Am Springbrunnen*, La Valse by Ravel, Danse (Jarecki), Lee Pattison's arrangement of *The Arkansas Traveler* and the Grainger march, *Over the Hills and Far Away*. This varied assortment manifested the finely welded and malleable Hughes tone in widely divergent idioms. The Schumann piece was so vigorously applauded that it had to be repeated. Mr. Hughes preceded the Ravel valse with a brief dissertation on its content, calling attention to the weaving of the typical Viennese themes into the dissonant French modernism. The Pattison setting of the American folk dance tune is also in modern style and was given a brilliant projection by Mr. and Mrs. Hughes. Many encores were demanded at the close, these including several Spanish two-piano numbers. The largest audience of the series gathered for this event, filling the studio and with many standing in the hall and seated on the stairs. M. L. S.

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NBC Artists Service Notes

Queena Mario has been engaged to appear with the San Francisco Opera Company in October, singing in *Faust* and *Haensel and Gretel*. Conchita Supervia, Spanish mezzo-soprano, is to sing in *Offenbach's La Perichole* at the Sarah Bernhardt Theatre in Paris during November. As previously announced, Mme. Supervia returns here in January for her second American tour, in-

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Press Comments

RUGGIERO RICCI

Ruggiero Ricci's Hollywood (Cal.) Bowl concert on July 12 was said by the Los Angeles Herald Express to have drawn the "largest attendance of the season" (to that date), terming the concert as "an event which glowed." Regarding his playing, Carl Bronson of that paper said, "he tossed off fractions of musical sounds from his strangled instrument with such ingenious abandon as to hold the large audience in motionless rapture. . . . All agreed that Ricci is a marvel."

Isabel Morse Jones, in the Los Angeles Times, found the boy "phenomenal," adding that "his intonation is positively intuitional and his rhythm has that elasticity that stamps an innately musical child. . . . Ricci seemed unaware of any limitation in playing with the orchestra," and displayed "marvels of showmanship enriched by a beautiful, sensitive tone."

HANS KINDLER

Hans Kindler recently ended a series of concerts as guest conductor for the Philadelphia Orchestra in Robin Hood Dell. Samuel L. Laciari in the Philadelphia Ledger wrote of his second appearance: "A program of unusual interest was attended by one of the largest Sunday evening crowds of the summer, the conductor again scoring a great success." Mr. Laciari notes that the final number was Ravel's Bolero, which he believes received a reception out of all proportion to the musical merits of the composition. "However," he adds, "it is more than likely that most of the applause was for the conductor himself." The same critic writes of the final night of Mr. Kindler's engagement: "Hans Kindler ended his stay as guest conductor of the Philadelphia Orchestra last night with a double triumph. Before the largest Monday evening audience this summer, he appeared both as conductor and cello soloist. Mr. Kindler opened with a vivacious reading of Mozart's Marriage of Figaro overture, followed by Dvorak's New World Symphony. Here he displayed that admirable feeling for tempo, insistence upon beautiful tone quality and strict adherence to the composer's intention which marked his previous concerts." Of his performance as soloist: "Far from interfering with his work as one of the leading cellists of the day, conducting seems to have deepened Mr. Kindler's interpretative faculties, while he has retained all his exceptional beauty of tone and facile technic." The report records that, after resuming the baton and conducting Liszt's Les Preludes as the concluding number, Mr. Kindler received another ovation.

Kroeger in Piano Series at Syracuse University

Dr. Ernest R. Kroeger gave piano lecture recitals at Syracuse University, Syracuse, N. Y., on July 7 and 19, the first having for its subject The Classic, Romantic and Modern Schools; the second, The Emo-

tional and Picturesque in Music. To illustrate the July 7 lecture Dr. Kroeger played compositions by Bach, Scarlatti, Haydn and Beethoven, Schumann, Chopin, Borodin, Wagner, Debussy, Tcherepnine, Milhaud and Stravinsky. As examples of the emotional in music, the lecturer played works of Liszt, Poldini, Beethoven, Wagner and Chopin; the picturesque was brought out by music of Liszt, Grieg, Debussy, Chopin, Schumann and Dr. Kroeger's own Dance of the Elves. August 2, Dr. Kroeger gave a recital which listed two of his own compositions, as well as numbers by Mendelssohn, Mozart, Beethoven, Chopin, Gottschalk and MacDowell.

Summer Symphony Programs in Newark, N. J., Well Attended

The series of summer concerts sponsored by the Newark Music Foundation, Newark, N. J., given on Monday and Friday nights by the Symphony Orchestra of Newark, Armand Balendonck, conductor, at the City Stadium, have proven most successful. The programs have presented selections from the standard symphonic repertoire, as well as light opera excerpts. Guest artists have included Elvira Del Monte, soprano; Harold Patrick, baritone; Moses E. Saitz, tenor; and the Public Service Terminal Glee Club, Chester A. Fell, conductor. The orchestra, comprising eighty men, is largely made up of local musicians, and under Mr. Balendonck's direction has established a state-wide reputation as a symphonic organization of the first class. During the winter months frequent concerts are given in Newark, always before large and enthusiastic audiences. D. S.

Otero, Gaillard, La Forge, Give Recital

The tenth musicale of the Ja Forge-Berumen Summer School, New York, was given before a capacity audience on August 11, by Emma Otero, Cuban soprano, Blanche Gaillard, pianist, and Frank La Forge, composer-pianist. Miss Otero sang with her customary brilliance and confined her selections to the music of Spanish countries. Mr. La Forge's accompaniments completed a notable ensemble. Miss Gaillard brings to her work a polished technic and understanding of musical mood. Both young artists added encores. M. L. S.

Hans Barth in Vermont

Hans Barth, pianist, is spending his vacation in Brattleboro, Vt., where he is composing a major work for quarter-tone piano and orchestra. Mr. Barth will give a recital in Carnegie Hall, New York, next winter. His other engagements include a performance of the Haydn concerto for harpsichord and the Liszt Hungarian fantasy with the Springfield, Mass., orchestra on November 15.

Orchestral Programs at New York Educational Alliance

The New York University Community Center Symphony Orchestra, J. Edward Powers, conductor, gave concerts at the Educational Alliance, New York, on August

17 and 24. Another is scheduled for August 31. This is a new organization, numbering fifty-five players, and the programs are given through the courtesy of the Emergency Work and Relief Bureau (Gibson Committee), the Musicians Emergency Aid Committee and the Bureau of Community Service of New York University.

Seagle Song Vespers

Oscar Seagle's artist-pupils gave a formal concert, the Sunday Song Vespers, and an impromptu Serenade at the little tea-house on top of the mountain above Schroon Lake, N. Y.

Leonard Stokes, Dorothy and Hubert Hendrie, Anne Sheedy, Geraldine Ayres Ulrich, Corinne Stone, Elsa Zimmerman were among the older student group, with newcomers from the artist world in Ruth Carhart and Peter Chambers. Oscar Seagle added to the occasion by singing several groups of art songs. Pauline Gold was the accompanist for all of these recitals.

Peter Chambers, basso of the Philadelphia Opera, contributed to the moonlight Serenade by singing a number of Spanish and Russian folk songs to the accompaniment of his guitar. Corinne Stone, coloratura soprano, sang duets with Mr. Chambers. Some American folk songs were given by Otis Holley, a young Negro girl of Chattanooga. Mr. Chambers played her accompaniments on the guitar.

Many New Yorkers were guests at the colony over this week-end. Mrs. Franklin Terry of New York, whose daughter, the former Lillian Emerson (now Mrs. William Harts), was a Seagle pupil, motored up for several days, and Mrs. Lawrence Townsend of Washington, D. C., who has a summer home just above the Seagle Colony, was present. Among other New Yorkers were Mr. and Mrs. George Wellwood Murray and Mr. and Mrs. Arthur Harris.

John Goss and London Singers Here in November

John Goss and the London Singers are to be heard in recital in London on October 3, this appearance to precede a short tour of the principal cities of England before their return to America early in November.

STUDIO NOTES

VICTOR ANDOGA

Georges Meraxa and Margaret Adams, principals of The Cat and the Fiddle, are pupils of Victor Andoga. Miss Adams is understudy to Bettina Hall, prima donna of the company.

IRMA SWIFT

On August 9 Irma Swift, vocal teacher of New York, presented her pupils in their final recital of the season. The program was given by Misses Eberwein, Ringen, Gold, Malloy, Bloom, Sakloff, Goldstein, Marks, Schrab, Peters, Deutsch, Brakki, Ray, Vinci, Groveman, Weinraub and Brown. This recital concluded the special summer classes which Mme. Swift conducted during June and July.

SAILINGS

Sir Hamilton Harty

Sir Hamilton Harty, conductor of the Halle Symphony Orchestra of Manchester, England, sailed from New York on the SS. Champlain, August 20. This was the British musician's second visit here, and during its course he conducted at the Hollywood Bowl and at the San Francisco and San Mateo summer concerts.

ARRIVALS

Arrivals on the SS. Champlain

The SS. Champlain, recently arriving in New York from Havre and Plymouth, included among her passengers Grazia Del Rio, Parisian opera singer; Bruno Salto and Ubaldo Russo and Charnel and Rachel Carlez, the first two Italian, the second, Belgian singers; Mr. and Mrs. Ernest Schelling, pianist and conductor; Pierre Luboshutz, Russian pianist; Patricia Bowman, dancer of the Roxy Theatre, and Gipsy Markoff, Roumanian concertina entertainer.

Ganz Returns From Switzerland

Rudolph Ganz, pianist, and conductor of the National Chamber Orchestra, arrived from Europe, August 16, on the SS. Majestic. Mr. Ganz spent the summer at Beatenberg, Switzerland, and returns to take up his duties at the Chicago Musical College.

Goldman Receives Sousa Baton

The baton with which the late John Philip Sousa conducted his concerts was presented to Edwin Franko Goldman by Mrs. Sousa at the Goldman Band concert of August 15. Mrs. Sousa spoke of the great esteem in which her husband held Mr. Goldman and expressed the hope that the baton might lead its new possessor to continued and greater success. The first use to which it was put was when Mr. Goldman followed Mrs. Sousa's speech by conducting his new march, A Tribute to Sousa. Several of the most familiar Sousa marches were also on the program.

Tokatyan in Austria

Armand Tokatyan has rented a house at Unterach, near Vienna. He will probably sing in the fall in Vienna with Maria Jeritza and when he returns to the Metropolitan Opera next winter may create the rôle of Florville in Rossini's opera, Il Signor Bruschino. Mr. Tokatyan is also coaching his concert programs which include songs of Schubert, Wolf, Strauss and Debussy.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Mary Morse, pianist, a member of the class of 1932, Syracuse University, and Ralph Wade of the violin department faculty of the same university, joined in recital at the Monday Afternoon Club House during the summer season. A large group of discriminating musicians gave them cordial reception. Their program follows: Theme and Variations (Tartini-Kreisler), largo espressivo (Pugnani), Trill du Diable (Tartini-Kreisler), Mr. Wade; Waltz Brillante, nocturne in B, etude in G flat (Chopin), Miss Morse; Caprice Viennoise (Kreisler), Capriccio (Bohm), andante (Wieniawski), Zigeunerweisen (Sarasate), Mr. Wade; Humoreske (Tschaiakowsky), Tarantella (Liszt), Miss Morse.

Another outstanding mid-summer musical event attracted a good-sized audience to the Monday Afternoon Club House. Julia Allen, teacher of singing and dramatics presented the following pupils in a praiseworthy program: Helen Boyd, Frances P. Kelley, Conchetta Marra, Blanche Frisbie O'Malley, Isabelle Savage, Santino Viterro (soprano); Frances Aylesworth, Ida Baum, Mary Noonan, Emily Rappelyea (mezzo-soprano and contralto); Bernard Hamil (tenor); William McMahon, Ernest E. Noonan, John Ward (baritone); Jeanne Loomis, Mary Rose Byrne, dramatics. Especially interesting were the opera scenes in costume presented as the second half of the program.

Mary Alice Brownlow, pianist, gave a musical evening recently in honor of Olaf Trygvasson of New York and Scranton, Pa., whose artist-pupils' classes are favorably known to Binghamton musicians. Those participating in the entertainment were Winifred Keiser, Marion Kent (soprano); Greta Linkletter (contralto); Harvey Fair-

banks (violinist); Ruth Jennings (cellist); Ruth Bornmann, Ida Noyes, Miss Brownlow, Mr. Trygvasson (pianists).

Elbert Lenrow, author and teacher, is here on vacation with his parents of this city.

Gladys Jameson, a teacher in the department of music at Berea College, Berea, Ky., is spending her vacation here. M. S. C.

PORTLAND, ORE.—An event perhaps without parallel was the Inspiration Days of 1932 Festival given at the M. Lloyd Frank Estate, Fir Acres, July 23-24, in behalf of the Portland Junior Symphony Orchestra. Through courtesy of Mrs. Frank the gardens, with an unsurpassed view of majestic Mount Hood to the east, were visited by 12,000 persons. In the absence of Conductor Jacques Gershkovitch, vacationing at Hollywood, Eugene Linden, young assistant to the conductor, and Fred Rothchild, student director, conducted a program each evening. Outstanding numbers included the overture to Rosamunde, Schubert; ballet suite No. 1, Gluck; Celebrated Minuet, Boccherini; Jarnefeldt's Berceuse, and the first movement from Schubert's Unfinished Symphony. Given on the terrace of the picturesque home, of old Norman architecture, the concerts, well presented, proved something not to be forgotten. The unique event netted a handsome amount and acquainted many new persons with the aims and achievements of the orchestra, which is sponsored by the Portland Junior Symphony Association, Mrs. Robert H. Noyes, president.

Led by Elmer Bartlett, the Portland Negro Chorus favored two large and enthusiastic audiences with two concerts of Spirituals Under the Stars at the Multnomah Civic Stadium. Soloists were Jessie C. Grayson, contralto; Barbara Hubbard, soprano; Florence Cantrell, pianist; James McArthur, baritone. Popular numbers included Joshua Fit de Battle of Jericho; I Would Not Be a Sinner; Couldn't Hear Nobody Pray, and Carry Me Back.

Steers & Coman, who are entering their thirty-second season, have booked the following attractions: Kreisler, Rachmaninoff,

Vicente Escudero and his ensemble, and Florence Austral.

Ernestine Schumann-Heink, singing four times daily, was featured at the Fox Paramount Theatre, August 4-11. J. R. O.

I See That

Georges Enesco is booked on the People's Symphony concert series at Washington Irving High School, New York, next spring.

Josephine Forsyth's musical setting of The Lord's Prayer was offered at the recent annual luncheon of the Fortnightly Musical Club, Cleveland, Ohio. The arrangement for chorus was used, the ensemble being under the direction of Mrs. Zoe Long Fouts.

John Prindle Scott, composer, is seriously ill in the Norwich (N. Y.) Memorial Hospital.

Frank Kneisel, violinist, played at Bar Harbor, Me., recently, in the Building of Arts.

The Perole Quartet presented a program of chamber music at the Bar Harbor estate of Mr. and Mrs. William Proctor. An appearance at the Harbor Club, Seal Harbor, Me., followed.

Before opening his season at the Metropolitan in November, Frederick Jagel will be heard in concert in Chicago and Springfield, Ill., and at Battle Creek and Jackson, Mich.

It is reported that Cavalleria Rusticana passed the 13,000 mark of performances this spring. The opera's premiere took place at Rome on May 17, 1890.

Nathan Milstein has signed to appear with the Sociedad Pro Arte Musicales of Havana next season. The young Russian violinist

has also accepted a number of engagements with orchestras during 1932-33, including Cincinnati and St. Louis.

Solon Robinson Plays at Smith College

NORTHAMPTON, MASS.—Solon Robinson, pianist, was heard in four recitals at Smith College as part of the summer school program. Mr. Robinson included works of Beethoven, Bach, Schubert, Ravel, Debussy and Schumann in his initial concert. All Beethoven and Chopin programs were also presented, and the final recital held compositions of Bach-Busoni, Brahms, Debussy, Stravinsky and Liszt. W.

Hilger Trio at Chautauqua

The Hilger Trio played the Beethoven Triple Concerto with the Chautauqua (N. Y.) Symphony Orchestra recently before an audience of 8,000 persons in the amphitheatre. The sisters were recalled many times, as was Georges Barrère, the conductor.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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VINCENT J. NOLA, vocal teacher, has returned from his vacation and will resume lessons in his studio at Steinway Hall, New York.



SCENE FROM AIDA
as presented recently by the Imperial Opera Company in Melbourne, Australia. Grace Angelau, in the rôle of Amneris, shares Pharaoh's throne.



LOLA MONTI-GORSEY, soprano, who has appeared in opera in Europe, Mexico, South America and elsewhere, was featured as Leonora in *Il Trovatore*, at the opening of the current opera season at Bryant Park, New York City. As a result of this performance, Miss Monti-Gorsey was immediately reengaged for other leading roles in the same series, including *Faust*, *Traviata*, *Aida*, *The Force of Destiny*, and Verdi's *Masked Ball*, in which Miss Monti-Gorsey is to take the character of Amelia, one of her favorite parts.



EGON PETRI, pianist, in his home at Zakopane, Poland. Mr. Petri returns to this country in November for a long tour, including appearances with the New York Philharmonic, Chicago and Los Angeles orchestras.



MADELEINE ELBA has been spending the last five months in studying a new repertoire and giving a series of concerts in Venezuela and Central America. Miss Elba has been engaged for the Bracale opera season in Venezuela in September where she is to sing the rôles of Mimi and Juliet for the first time. She will return to New York upon the completion of this engagement.



ARTHUR WARWICK, teacher of piano and head of the faculty of the piano department at the Horace Mann School, has returned to New York after a two weeks' vacation. In the early fall Mr. Warwick will offer programs to be held at the school every week as last season.



S. HUROC with two members of the Shan-Kar troupe which he will present to America next season. The tour will open in January and take the dancers through the South and East.



MUSICIANS IN CALIFORNIA
at the reception and musicale held at the Hotel Plaza in Hollywood in honor of the Olympic Games. From left to right: Alice Liebling, Richard Lert, Vicki Baum, George Liebling, Mr. and Mrs. Joseph de Grasse.

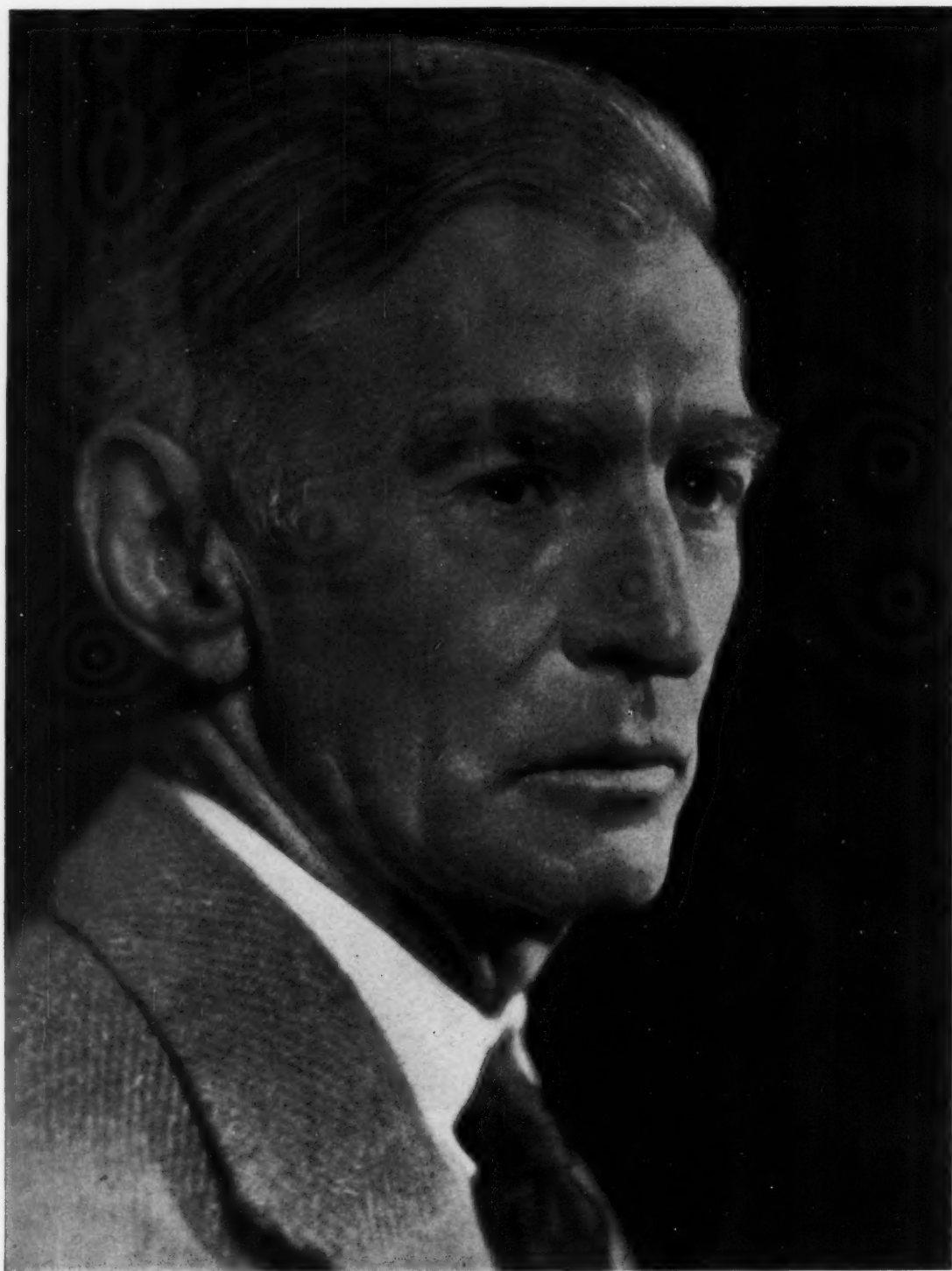


LISTENING TO THE PHILADELPHIA ORCHESTRA AT ROBIN HOOD DELL.

The concerts there this summer have been conducted by Alexander Smallens, Henry Hadley, Sandor Harmati, David Mendoza, Josef Pasternack, Erno Rapée and Hans Kindler.

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